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CARMEL BACH FESTIVAL

Founded in 1935 by Dene Denny and Hazel Watrous

BRUNO WEIL

Music Director and Conductor

Please Note

No photography or recording permitted.

No Smoking shall be permitted within any part of Sunset Center Theater, including stage, backstage and foyer. By order, City of Carmel-by-the-Sea.

Latecomers

will not be seated while the performance is in progress.

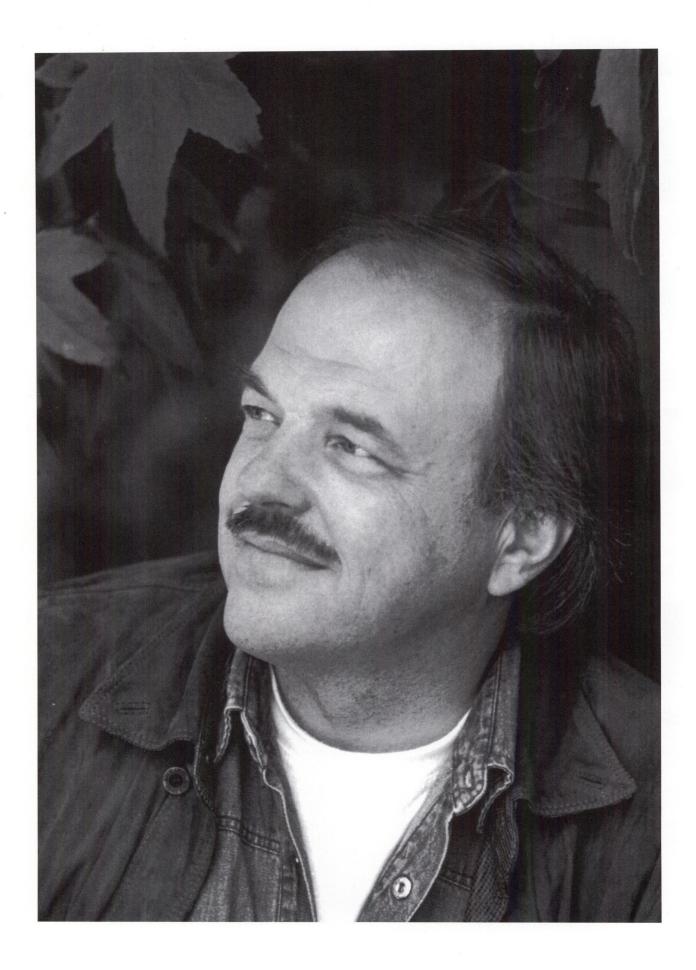
1999 Carmel Bach Festival - 62nd Season July 17 - August 8 Free parking in Sunset Center north car park available after 7 p.m. on presentation of tickets.

Handicapped Access

to Sunset Center Theater is available.

Carmel Bach Festival Sunset Cultural Center P.O. Box 575, Carmel, CA 93921 (831) 624-1521

Schedules, history, artist profiles and more at: http://www.bachfestival.com



ne of Europe's leading young conductors, Bruno Weil has developed a flourishing career since capturing the First Prize in the 1974 Young Artists Concerts presented by the German Music Council. He has guest conducted many of the major German orchestras, among them the Berlin Philharmonic Orchestra and the Dresden Staatskapelle. In 1988 he enjoyed a stunning success when he replaced an ailing Herbert von Karajan at the Salzburg Festival, conducting Mozart's Don Giovanni with the Vienna Philharmonic Orchestra.

Born in Germany, Bruno Weil was a master student of Franco Ferrara and Hans Swarowsky at the Vienna Master Classes where he has himself been a teacher. In 1979 he won second prize in the International Herbert von Karajan Conductors Competition and was subsequently named General Music Director of the City of Augsburg. He was the youngest general music director in Germany, but in 1989 he resigned that position. Since January 1994, he has been General Music Director of the City of Duisburg.

Maestro Weil is a regular on the podiums of the leading symphony orchestras in the U.S., Great Britain, France, Japan, Canada, Italy, the Netherlands, Austria and Australia, including the Boston Symphony, Los Angeles Philharmonic, L'Orchestre National de France, L'Orchestre Philharmonique de Montreal, the English Chamber Orchestra and the NHK Orchestra Tokyo. He is Principal Guest Conductor of the Toronto-based Tafelmusik Orchestra. In addition, he has conducted at the German Opera Berlin, at the Hamburg State Opera, at Dresden's Semper Opera, Teatro Communale di Bologna, Glyndebourne Festival Opera, and frequently at the Vienna State Opera where he was permanent guest conductor.

Music Director of the Carmel Bach Festival since 1992, Bruno Weil is also Artistic Director of the "Klang und Raum" (Sound and Space) Festival at Irsee in southern Germany. He records exclusively for SONY Classical and currently has twenty-two recordings in release, including many Haydn Symphonies, of which he is considered the world's leading interpreter. In January 1997 he won the prestigious Cannes Classical Award for Best Orchestra Recording, 17th and 18th century, for his CD of Haydn's "Paris" Symphonies. Last season he won the prestigious Echo-Klassik Award from the German recording industry, naming him "Conductor of the Year."

Dear Patrons,

Did you know that Bach's youngest son was the most famous opera composer of his time? The performances of his charming little opera <u>Endimione</u> will be a very special highlight of this year's festival. It will be interesting to compare his music to the great works of his father, such as the <u>B Minor Mass</u> played this year on Sundays. There is no relationship at all!! A new style — a new generation. But you will find out why Mozart praised Johann Christian Bach so highly and learned so much from him.

This is only one aspect of this year's exciting program, and I hope you will join us on our journey through the 18th century!

To me coming to Carmel every year is like coming home to a wonderful huge family of performers, listeners, volunteers, and friends — all enthusiasts.

Brus Weil

President's and Directors' Messages

EMILY WOUDENBERG, BARRY BONIFAS AND NANA FARIDANY

EMILY WOUDENBERG President, Board of Directors

estival (fés-ti-val) n. Medieval Latin, *festivalis*, pertaining to a feast. 1. An occasion for feasting or celebration. 2. A musical performance, or series of performances, at recurring periods. 3. Glad, joyful, merry – 1686.

Welcome to the 61st season of the Carmel Bach Festival! It was during Bach's lifetime that the term "festival" came to signify conviviality and merriment. No wonder that the Festival staff, its Board of Directors, the cadre of dedicated volunteers, and our extremely committed musicians, have such a good time bringing the Carmel Bach Festival to you each year.

We hope that you, our audience, will enjoy our musical feast, prepared for you by our conductor, Bruno Weil, and served up with relish by his musicians. A special treat this year is the North American premiere of the 1772 opera *Endimione*, by Bach's son, Johann Christian. Of course, you will also find a full menu of the outstanding concerts, recitals, lectures and other festive events that our audiences have come to expect from us during our six decades.

We thank you, our audience and patrons, for your loyal support and attendance. Whether you are here for one night or for the whole season, whether this is your first year with us or your 61st, we want you to know how much we appreciate your support.

Welcome to the banquet.

Emily Woudenberg

BARRY BONIFAS Managing Director

Emy Woudlakery

i there, I'm the new guy! Since becoming the festival's first Managing Director in January, I've had the wonderful pleasure of working with our board, staff, volunteers, sponsors, vendors, and many of our musicians in preparing this year's exciting festival. In thirty years as a performing arts administrator, I have never been part of a more lively, talented and committed group of zealots. My job is to support these individuals as they work to produce the festival for you, and to manage our marketing, finances and fundraising. Your job is to enjoy the fruits of their considerable efforts.

By adding my position to the festival's staff, the board has given our Artistic Manager, Nana Faridany, the opportunity and responsibility of spending all of her time and energies in developing the best artistic program we can possibly present to you. This partnership between Nana and I is part of the expression of the board's commitment to the future of the festival. We both feel that we hold a trust that is almost sacred in continuing this important event which brings so much joy to both our audiences and our artists. Carmel is a special place and the festival is perhaps the msot special event in our community. Over two hundred and fifty of our residents and neighbors devote their volunteer time to the festival each year. Without their efforts, and the festival's long tradition of earning and receiving your private financial support, it would be impossible to bring these world-class musicians together for your pleasure.

PRESIDENT'S AND DIRECTORS' MESSAGES

The future has never looked brighter. We hope to add to the influence and impact of the festival by presenting performances throughout the year, expanding our education and outreach program, continuing to build organizational and financial strength, exploring the production of

Baroque Opera, and participating in the creation of an improved Sunset Center for your enjoyment. As we start thinking about the festival's 65th birthday, we realize that our illustrious past provides us the inspiration and motivation to assure that this is only the beginning. Enjoy the present, and please join us in making the future even better.



Barry Bonifas

NANA FARIDANY Artistic Director

T

his winter I answered a phone call which was a wrong number.

"What have I reached?" a man asked.

"The Carmel Bach Festival," I answered.

"What's that?" he inquired.

"We're a classical music festival."

"OOOH. How elitist!," he said snidely and hung up.

"Wait," I wanted to say. "Hang on a minute."

In the middle of the night I had conversations with this man in my head. I wanted to say to him that the music of the 18th century celebrates all human experience – from extreme silliness to redemption and transformation. It's for us all. It requires no specialized knowledge to feel this music. It bowls us over. It's so concrete, so sensuous. You can hear the wind in the trees and the sounds of animals. Wait! Just come in and hear it. Look at the musicans' faces. Hear the audience laugh or weep.

"I mean, look at the Sunday and Monday programs back to back. Sunday – the most sublime mass by the world's greatest composer. *Soli Deo gloria*. For the glory of God alone. Or Art for art's sake, if you'd rather. Then Monday – art for the sake of displaying the performer; and all that in the context of the seamy, steamy, rowdy world of competing opera companies in 18th

century London. And sung by men who'd been illegally castrated as boys to advance somebody's musical ambitions. That's a broad range of human experience."

But I couldn't get the man back to convince him.

And maybe you have to be there anyway.





Nana Faridany



Solden Chairs

PRINCIPAL GIFTS TO THE ENDOWMENT FUND

Interest from this fund now provides around 12% of the income to the operating fund.

\$100,000 Virginia Best Adams Master Class Chair Friends and Family of Virginia Best Adams

\$100,000
VIOLET JABARA JACOBS BAROQUE KEYBOARD PERFORMANCE CHAIR
Violet Jabara Jacobs

\$50,000
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Lucile and David Packard
Dr. and Mrs. Arnold Gazarian

\$25,000 CHAIRS

JOHANN SEBASTIAN BACH CHAIR In honor of Sandor and Priscilla Salgo by their friends

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Cynthia Zak, and Carolyn Snorf

CHORALE DIRECTOR'S CHAIR
The Joy Belden and Helen Belford
Memorial Fund

SOLO INSTRUMENT CHAIR - CELLO
The Mark S. Massel Memorial Fund
Mrs. Mark Massel

\$20,000 SOLO CHAIRS

ASSOCIATE CONCERTMASTER'S Mrs. Raymond Chrisman

SOPRANO Betty Jo and Robert M. Graham

 $\label{eq:total condition} T \, \text{ENOR}$ Margot Power and John Clements

BARITONE
In memory of Frank H. Eimer
Kevin Cartwright and Stephen Eimer

INSTRUMENT Barbara and Howard Bucquet VIOLIN Merritt Weber Memorial Fund

FLUTE
The Mrs. Leslie M. Johnson Memorial Fund
Elizabeth Johnson Wade

TRUMPET
In memory of Vivian Hales Dean
Shirley Dean Loomis and Hersch Loomis

ORGAN In memory of Mary and Arthur Fellows Jane and Jack Buffington

\$15,000 PRINCIPAL CHAIRS

VIOLA

Kevin Cartwright and Stephen Eimer

CELLO

Gail Factor

Davis Factor Jr.

Double Bass

Lamont Wiltsee

OBOE

Drs. June Dunbar Phillips

John P. Phillips

OBOE

Shirley and Lee Rosen

OBOE

Betsy and Robert Sullivan

BASSOON

In memory of Ruth Phillips Fenton

from her family and friends

French Horn

Ann and Jim Paras

TRUMPET

The Carla Stewart Memorial Fund

William K. Stewart

TRUMPET

Ira Deyhimy in memory of Katharine A. Deyhimy

Harpsichord

Jo and Gerald Barton

ORGAN

Brooks Clement and Emile Norman

\$10,000 CHAIRS

VIOLA

In memory of Fidel Sevilla,

Festival Orchestra Manager

Fred W. Terman and Nan Borreson

FLUTE

In memory of Martha Faull Lane

French Horn

Carlotta and Knox Mellon

OBOE

Mary Lou Linhart

ORCHESTRA

Estate of J. Fulton and M. Kathleen Morgan

Orchestra

The 1987 Carmel Bach Festival Board of Directors

CHORALE

In memory of Lucille B. Rosen

Norman, Lee, Shirley, and Rebecca Rosen

CHORALE

To honor Bruce Grimes

Olive Grimes, John and Janet Vail

Managing Director

Mary Kay Higgins

ARTISTIC DIRECTOR

Dr. and Mrs. Robert Doyle

FESTIVAL STAFF



ARRY BONIFAS
MANAGING DIRECTOR

Mr. Bonifas joins the Carmel Bach Festival for his first season in 1998. He was previously Executive Director of the Mount Baker Theater in Bellingham, Washington, where he directed the restoration construction of that historic 1927 theater and managed the first two seasons after completion. A thirty-year veteran of performing arts administration, for the past twelve years he has specialized in restoring and renovating historic theaters. Mr. Bonifas has served as Executive Director of the Arts Council of Snohomish County, WA, Executive Director of the Alberta Bair Theater in Billings, MT, General Manager of the Repertory Dance Theatre, theatrical agent with the Parsons Company, performance presenter at three universities, consultant to many communities, organizations, and government agencies. A San Luis Obispo, CA, native, he has spent most of his career in the Pacific Northwest.



Michael Becker stage manager

Born in Germany; graduated from Carmel High; history teacher in Salinas; 28 years with the Festival.



Kathleen Bonner ticket and systems manager

B.A. Art, University of California at Santa Cruz. Trained as curator through Portland (OR) Arts Museum's apprenticeship program and NYU's Institute of Fine Arts' MFA program in Art History. Worked in curatorial capacity at Evansville (IN) Museum of Arts and Science. San Jose Art League, and Carl Cherry Center for the Arts (Carmel). Fifth season as Bach Festival Ticket Manager; second season as website liaison; first season as (default) Systems Manager.



Ross M. Brown technical director

Seventeenth season with the festival; Carmel native, Previously Technical Director of Carmel's Sunset Cultural Center; Master Electrician, first national tour of *Ziegfeld* — A Night at the Follies; stage crew, Seattle Repertory Theater.



ARL CHRISTENSEN
OUTREACH DIRECTOR
AND CONDUCTOR

University of Southern California. Currently Professor of Music and Director of Orchestra and Band, Hartnell College, Salinas. Guest conductor, Western Stage. Co-conductor, Monterey Bay Symphony. 1971-1981, Principal trombone, Orchestra of the State of Mexico; Mexican National Opera; Mexico City Philharmonic. As trombone soloist: Monterey County, Santa Cruz, and Sacramento Symphonies. Member, Monterey Brass Quintet, Ensemble Monterey.



IP CRANNA LECTURER , EDUCATION AND PROGRAM ADVISOR

Ph.D. in musicology, Stanford University. Musical Administrator, San Francisco Opera, associated with the Festival since 1978. Regular host of the Opera Insights presented by the Opera Guild. Supervises San Francisco Opera supertitles and new commissions.

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(Ana Faridany artistic manager

B.A. (English and Drama) University of California. Berkeley; M.Ed. (English) State College of Boston: L.L.C.M. Diploma (Piano) London College of Music, England. A Carmel native, Ms. Faridany grew up in Carmel in a family very much involved in the Carmel Bach Festival and the area arts scene. Her father was Carmel painter Richard Lofton. She returned from 15 years in England to become Administrator of the Festival in 1984, and was involved in all aspects of Festival planning, contracting, programming, payroll, and donor and volunteer development. She was a member of the search committee that chose Bruno Weil, with whom she works closely to plan each year's Festival. She was named Executive Director in 1992. This year's staff reorganization allows her to devote all her energies to the Festival's artistic program, with the new title of Artistic Manager.



REVIN FRYER

HARPSICHORD

BUILDER-IN-RESIDENCE

See "Open Studio" pages 18-19.



PAVID GORDON

VOCAL COORDINATOR; DIRECTOR, ADAMS VOCAL MASTER CLASS; EDUCATION DIRECTOR; LECTURER

College of Wooster, Ohio; McGill University; Lyric Opera Center, Chicago. Tenth season with the Bach Festival. Opera and concert soloist with leading orchestras, operas, and festivals on four continents. Soloist and lecturer at all major North American Bach Festivals, including Bethlehem, Oregon, Winter Park, New England, Baldwin-Wallace. Soloist with orchestras of Boston, Cleveland, Philadelphia, Los Angeles, San Francisco, Atlanta, Toronto, Berlin, Tokyo, Lisbon, Prague, Vienna, Paris, Buenos Aires, many others. 700 performances with San Francisco Opera; Metropolitan Opera; Lyric Opera of Chicago; Hamburg Opera, Germany; Houston Grand Opera. Discography: 15 CDs on Telarc, RCA Red Seal, London-Decca, and Delos. Former Faculty, International Bach Academy, Stuttgart. Faculty, Esalen Institute. Mr. Gordon's participation is made possible in part by the Virginia Best Adams Endowment Fund.

Stage Crew

Paul Cain, Assistant Stage Manager
John Garey, Mission Technical Director
Scott Anderson, Mission Crew
Joseph H. Bryant IV, Mission Crew
Mark Collins, Supertitle Projectionist
Steve Retsky, Mission Crew
Michael Rhoton, Stage Hand
Julian Carson, Stage Hand
Erin Barlow, Stage Hand
Roe Reed, Stage Hand



RUCE LAMOTT

B.A., Lewis and Clark College; M.A., Ph.D., musicology, Stanford University. Seventh season as Director of the Festival Chorale and conductor of the Mission Basilica and outreach concerts. 25th year with the Festival, first performing as harpsichordist and lecturer in 1974; Festival Education Coordinator for the past six seasons. Director of Philharmonia Chorale, the chorus of Philharmonia Baroque Orchestra, conducted by Nicolas McGegan. Previously Chorusmaster and Assistant Conductor, Sacramento Symphony. Performed as harpsichordist with the San Francisco Opera and Philharmonia Baroque under Sir Charles Mackerras, Nicholas McGegan, and William Christie. Faculty, San Francisco University High School; San Francisco Conservatory of Music Extension Division; Merola Opera Program. Member, Arts Advisory Committee of the College Board.



YANIA MILLER
ASSISTANT CONDUCTOR

University of Michigan (D.M.A. candidate). Music Director, Michigan Opera Works. Music Director, Banff Festival Vocal Chamber Series, 1997. Other performances as conductor: Banff Arts Festival; University of Muchigan productions; Vancouver Contemporary Sound Opera. Originally from Saskatchewan, Canada.



GUZANNE MUDGE
TROMBONE, TOWER MUSIC
DIRECTOR, MUSIC LIBRARIAN

University of the Pacific; University of Arizona; College of Notre Dame. Principal Trombone, Women's Philharmonic and Modesto Symphonies. Freelance: performances in Italy, France, England, Austria and Germany. Locally: Masterworks Chorale Orchestra; Freemont Symphony. Discography: Koch and New Albion labels.



Jesse Read Principal bassoonist Recital director

Director of School of Music, University of British Columbia; conductor, University Orchestra. Principal Bassoonist, Vancouver Opera, Canadian Broadcast Corporation radio ensemble, Curio. Performed and recorded with San Francisco Opera, Metropolitan Opera, Philharmonia Baroque of San Francisco, Tafelmusik of Toronto, the Boston, Los Angeles and Portland Baroque orchestras; Rotterdam Philharmonic, Chamber Orchestra of Tuscany, CBC Chamber Orchestra; masterclasses for European Mozart Academy. Recordings Etcetera label: 19th season with Festival.



ANN SCOTT
VOLUNTEER COORDINATOR

B.A., Art and Literature, Sarah Lawrence College. Worked at Metropolitan Museum of Art before moving to California in 1964. Ran horse boarding and training facility for many years. Recently relocated to Carmel where her husband is in the real-estate business.



DIANE THOMAS SOPRANO CHORALE MANAGER

Appearances with Los Angeles Philharmonic, Los Angeles Master Chorale, the Monday Evening Concerts and the Los Angeles Bach Festival. Performs regularly with I Cantori; resident artist in UCLA Music Department; music faculty at Occidental College.

Hilde Huckelbery, House Manager Andrew Lagerquist, Keyboard Technician Peter Nothnagle, Recording Engineer Elizabeth Pasquinelli, Bookkeeper Reiner Peery, Rehearsal Scheduler Ron Shwedel, Sunset Center Tech. Director Karma Simons, Assistant Ticket Manager Pauline Troia, Chorus Rehearsal Accompanist



The Carmel Bach Festival gratefully acknowledges
the generous underwriting of this year's festival
by Merrill Lynch & Company

THE HISTORY OF THE CARMEL BACH FESTIVAL

he Carmel Bach Festival today is the mature form of the infant musical offering created by Dene Denny and Hazel Watrous, two women who did much to enhance the cultural life of the Monterey Peninsula, both as musical producers and as owners of the influential Denny-Watrous Gallery. It all began in 1935 as a three-day festival of concerts at the Sunset School Auditorium and at the Carmel Mission Basilica. It has grown to become a more than three-week festival of performances by international artists, encompassing concerts, opera, recitals, master classes, lieder programs, lectures, symposia, and educational programs. Despite the changes over the years, the Festival continues its original mission—to celebrate the works of Johann Sebastian Bach, his contemporaries, and musical heirs.

Brass fanfares have greeted Festival audiences from the beginning, and free lectures have likewise enhanced their listening experience. The participation of the local Festival Chorus and several hundred dedicated volunteers still reflects the strong community spirit that has always sustained the Festival.

From the outset, the founders declared their intention to produce an annual event, a goal which they achieved, save for a three-year gap during World War II. Because the 1930s were not a time of grants and government sponsorship of the arts, Denny and Watrous had to dip into their own pockets to make up the inevitable shortfalls. In doing so they began a tradition of private financial support that has sustained the Festival and allowed it to grow.

Ernst Bacon was guest conductor of the first Festival in 1931. In 1938 Gastone Usigli was named conductor, leading the Festival until his death in 1956. That year Dene Denny chose a young conductor named Sandor Salgo to become the spiritual guardian of the Festival; under his leadership, the largely amateur and local Festival became professional and nationally recognized. Major works which had previously been presented only in excerpts and arrangements were now performed in their entirety, and Carmel became a proving-ground for rediscoveries in Baroque music. Salgo's long tenure as a Stanford University professor created a link between musical scholarship and the emerging study of historical performance practices.

The 36 years of Sandor Salgo's artistic direction were marked by auspicious debuts of emerging artists, and innovations in repertoire. His wife, Priscilla, developed the Festival Chorale into a fully professional ensemble, and the Festival Orchestra attracted artists from leading orchestras across the country. Maestro Salgo's decision to retire following the 1991 Festival led to an international search for his successor, and in October of 1991, Bruno Weil was named the new Music Director and Conductor of the Carmel Bach Festival. Now in his seventh season, Maestro Weil has built upon Maestro Salgo's legacy, advancing the Festival's reputation for excellence and expanding its repertoire (especially with regard to the music of Haydn, with which he has widely acclaimed expertise), and introducing exciting new artists. With his broad experience working with period instrument groups, he has instilled the performers with new stylistic awareness and has guided the Festival into a new era of growth and renewal.



The Carmel Bach Festival is deeply grateful to the following individuals and organizations for their kind generosity and support:

Virginia Best Adams Jeanne and Michael Adams Tony Agpoon All Saints Church Dr. and Mrs. Basil Allaire Allegro Pizza Automated Mailing Service Melanie Beene Ann Best Big Sur Bottled Water Bird of Paradise Catering Art Black Dr. Robert Black Larry Blood Fred Terman and Nan Borreson Demi Martin Briscoe, First National Bank Tina and Bruce Britton Bully III Mr. and Mrs. William A. Burkett Cal Performances Carmel Business Association Carmel Cultural Commission Carmel Drug Store Carmel Fire Department Carmel Insurance Agency Carmel Mission Basilica Carmel/Monterey Travel and Suzanne Holm Carmel Mortgage Corporation Carmel Music Society Carmel Pine Cone and Paul Miller Carmel Planning Commission The Carmel Plaza and Diana Tiernan, Mgr. Carmel Presbyterian Church, Susie Ladra Carmel Women's Club Carmel Youth Center



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Tower Music at the Carmel Bach Festival

SUZANNE MUDGE, DIRECTOR

ower Music at the Festival is a 20-minute mini-concert of brass music that takes place prior to most concerts. The ensemble ranges from horn duets in the Mission Tower to the full complement with percussion on the Sunset Center Terrace, with trombone trios, brass quartets and quintets in between.

The notion of Tower Music goes back to antiquity when various brass instruments were used to call attention to all sorts of events: invading and marauding armies, the arrival of royalty, signals to one another (horn calls), and beginning and endings to pageants, weddings, festivals, hunts, jousts, and the like. As one might expect, this was often done from the tower of a castle or from a balcony in a large hall or church.

Tower Music at the Carmel Bach Festival was originally performed by a trombone quartet called the "Heralding Trombones," led for 25 years by Gordon Stewart. He was especially fond of Bach Chorales and this year in his honour we will feature some of the arrangements from his collection. One evening's concert will be performed in tribute to this man's devotion and dedication to the Festival.

THE FESTIVAL BRASS:

Susan Enger, trumpet Kim Stewart, trumpet Craig McAmis, trombone Suzanne Mudge, trombone David Ridge, bass trombone Glen Swarts, horn Loren Tayerle, horn Kevin Neuhoff, percussion

Tower Music is sponsored by Mrs. Geraldine Stewart in memory of Gordon Stewart.



OIRGINIA BEST ADAMS VOCAL MASTER CLASS



Virginia Best Adams

Il the arts, like all of life, are based on connections and relationships: nothing truly meaningful can be accomplished alone. In the Art of Singing, these connections are especially personal, for singing is essentially an oral tradition that one can't learn from books. We can "read" about appoggiaturas and half notes and phrasing

and rhythm, but in order to create artistry from all these building blocks we must work with others — sing, listen, and share ideas — in an atmosphere of trust and mutual support. This is what the Adams Master Class is all about.

Each year the Bach Festival receives applications from talented young professionals from around the world. Four singers are selected, designated "Adams Fellows," and invited to join the Festival ensemble in July to study and coach with Festival solo artists. Carmel is the only place in North America where young singers are awarded a cash stipend to coach Baroque music in a professional environment.

In six coaching sessions with the Adams Fellows, and two sessions featuring singers from our wonderful Festival Chorale, we will hear a wealth of vocal music and examine all aspects of style, technique, communication, and artistry.

Through the generosity and vision of Virginia Best Adams and her friends and family, the Bach Festival founded the Adams Master Class in the early 1980s. With the loyal support of the Carmel Presbyterian Church and our growing family of donors and friends, this wonderful event continues to grow and flourish.

In leading this year's sessions I'm joined by three distinguished artist-teachers: Bach Festival soloists Rosa Lamoreaux, Catherine Robbin, and Sanford Sylvan. We are accompanied by our uniquely wonderful pianist Daniel Lockert.

The Master Classes are casual, open and free to the general public. I cordially invite you to join us for these relaxed gatherings and experience with us the joy of the singer's art.

David Gordon

Director, Adams Master Class

DAVID GORDON INTRODUCES THE 1998 ADAMS FELLOWS



Jennifer Ellis soprano University of Michigan Guildhal School of Music, London

Jennifer is a Bay Area native, well-known to

area audiences as soloist with area ensembles, including the American Bach Soloists and the Magnificat Baroque Orchestra. At the 1998 Berkeley Early Music Festival she gave a recital of Italian duets. Other recent credits include Messiah with the Seattle Baroque Orchestra and the St. John Passion with the Charlotte Symphony in North Carolina. She is a founding member of the all-professional Philharmonia Baroque Chorale.



Maria Soulis
mezzo-soprano
University of Toronto
(composition)
Royal Conservatory,
Toronto (piano)

Born in Toronto, Maria has appeared as soloist in

Canada, Germany, England, the Netherlands, and Italy. Her operatic roles includes Dido, Perichole, Orfeo, and most recently Musetta in "La Boheme." With repertoire extending from pre-Baroque to contemporary, current engagements include Bernstein's "Trouble in Tahiti," Donizett's "Linda di Chamonix," and concert appearances throughout Canada.

Marc Molomot tenor Eastman School of Music Manhattan School of Music



A former member of the San Francisco Opera's

Merola Program, Marc comes to the concert world with a strong operatic background. He's appeared most recently at Milwaukee's Skylight Opera, New York City Opera, and Santa Fe Opera. His wide repertoire encompasses Mozart, Tchaikowsky, Offenbach, Stravinsky, Purcell, and several world premieres. With a growing devotion to Baroque music, Marc comes to Carmel fresh from a production of Monteverdi's Coronation of Poppea.

Jeffrey Fields
baritone
University of Iowa



Jeffrey joins the ranks of Adams Fellows who have previously participated in the prestigious Bach

Aria Festival and Institute in Stony Brook, New York. Currently completing his Masters in voice at Iowa, he finds time to manage a growing singing career, while creating a web site on voice production for the National Center for Voice and Speech. Jeffrey's recent operatic roles include operas by Mozart, Bizet, Purcell and Puccini, and the title role in the US staged premiere of Rachmaninov's Aleko. His concert repertoire includes works by Brahms, Mendelssohn and Britten, as well as both of Bach's Passions and the Mass in B Minor.

he following individuals have contributed generously to the Virginia Best Adams Endowment Fund since June 1997.

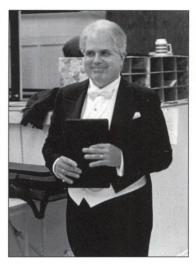
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Mr. and Mrs. Robert Sullivan, Jr.
Mr. David H. Vena
Mr. and Mrs. Jeptha A. Wade Jr.
Betty and Bill Wentworth
Dr. and Mrs. Paul Woudenberg

Master Classes coaching sessions are open to the public free of charge at Carmel Presbyterian Church, Ocean Ave. and Junipero from Noon until 2 p.m. on Mondays: July 20, 27, and August 3; Tuesdays: July 28, and August 4 only; and Thursdays: July 23, 30, and August 6. The Adams Fellows will sing in concert on Saturday August 8 at 2:30pm in the Sunset Theater. Tickets will be available at the door. Recital passes are valid for this concert.

Officers and Committees

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Note: the following merchants are donating *Ice Cream and supplies:* The Big Dipper Pieces of Heaven Wishart's Bakery



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Board member Leda Jelinek escorts Leon Panetta to a festival concert.

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he harpsichord in all its varieties, sizes, and styles is a mainstay of Baroque music, a fact which might be easy to take for granted at the Carmel Bach Festival. The ensemble members, however, rely daily on the skills and devotion of a specialized harpsichord craftsman who works to keep the many instruments in tune and healthy.

This situation in itself is not remarkable; what is unusual here in Carmel is the professional stature of Kevin Fryer, the Bach Festival's resident harpsi-

chord expert: a man who has earned a reputation as one of North America's finest and most artistic instrument builders.

Kevin left his native Illinois in 1976 to study at the San Francisco Conservatory. Within three years he had built his first harpsichord and commenced studying harpsichord performance with San Francisco harpsichordist Katherine Roberts Perl.

His first instruments were constructed from designs and material provided by Zuckermann Harpsichords in Stonington, Connecticut. These so-called

"kits" actually require a high degree of proficiency and skill, and Kevin refers to these early harpsichords as his "apprenticeship."

In 1991, with a decade of experience and 32 instruments already to his credit, Kevin left his association with Zuckermann and set out on his own. He had already begun exploring the use of computeraided design techniques, merging the advantages of late 20th-century technology with 17th century musical inspiration. Nonetheless, Kevin is definitely in love with what he describes as the "elegant simplicity" of the traditional woodworking implements and techniques he uses to create beautiful evocations of antique instruments. "I like people to share my enthusiasm for the re-creation of the tools of a musician of the 17th and 18th centuries, and discover how that gives us insight into the music itself."

A harpsichord maker must be musician, historian, and craftsman. Through his own study of harpsichord performance Kevin is familiar with the physiological and psychological issues musicians face at the keyboard. As a historian, with a wonderful collection of vintage books and antique woodworking

> tools, he is an authority on the long lineage of instrument conerations ago. He uses all these instruments of great visual as the instrument. I want it to be sion of their own musicality."

Kevin is definitely struction styles and methods. As in love with what he a craftsman, some of his tools are identical to those used gendescribes as the "elegant simplicity" means to create and replicate of the traditional well as sonic beauty. "When I build a harpsichord for someone I want them to fall in love with implements and techniques he uses an effortless vehicle for selfexpression, to be a natural extento create beautiful

> Instruments built by Kevin Fryer are heard with leading orchestras in the Bay Area and

far beyond. Philharmonia Baroque, San Francisco Symphony, and the English Concert are just a few of the ensembles who have featured his harpsichords in concerts, recordings and broadcasts. This is his eighth season at th Carmel Bach Festival, and his first season as Instrument Makerin-Residence.

This summer Kevin Fryer has set up an actual working studio in Carmel, and opens his door to visitors several mornings each week. He also will be hosting several late-night demonstrationconcerts. Please see the following page for details.

woodworking

evocations of

antique instruments.

MEET YOUR MAKER: open studio four mornings each week

This summer Kevin Fryer brings not only his skills and artistry to Carmel, he also brings his studio! He has set up shop in the "Scout House" (one block NE of the Sunset Center), with tools, wood, workbenches, and several harpsichords-in-progress. Four mornings each week he opens his door and cordially invites you to drop in, chat, ask questions, examine books and artifacts, and view instruments in vari-



ous stages of creation. Perhaps even try your hand at working a piece of wood with a finishing plane from his collection of vintage woodworking tools.

Open Studio Hours:
10:00 am - 1:00 pm
Tuesdays through Fridays only
July 21 - August 7
(admission free)
"Scout House"
(NE corner of Mission and 8th Ave.)

Demonstration Concerts: special late-night conversation with wine and music Scout House, Three Thursdays at 10:30 pm

Join Kevin Fryer and distinguished harpsichordists for three special evenings of wine, discussion, and 20-30 minutes of music on three of Kevin's own instruments. This is a unique chance to hear artists explain and demonstrate three generations of harpsichord construction, style, tuning, and repertoire.

- Thursday July 23 Katherine Roberts Perl (Kevin's teacher) 18th century instrument and music Focusing on the creative connection between performer, composer, teacher, and builder
- Thursday, July 30 Thomas Annand Late-16th century Italian instrument and music Featuring virtuoso early Baroque music on a very early Baroque harpsichord (a tiny instrument weighing only 40 pounds)
- Thursday, Aug. 4 Jory Vinokur Late-17th century French instrument and music Experience "mean-tone" tuning, and discover how dissonant Baroque music can be!

Demonstration Concert: IMPORTANT TICKET INFORMATION

- Tickets are \$10 for each evening and must be purchased in advance.
- Seating is strictly limited to only several dozen listeners.
- Tickets for each Thursday evening go on sale at 10:00 a.m. on the Monday of that week.
- Tickets must be purchased in person at the Festival Box Office, limit 2 tickets per person.

 No phone orders, please.

CARMEL BACH FESTIVAL ORCHESTRA

BRUNO WEIL, CONDUCTOR

VIOLIN

Elizabeth Wallfisch, concertmaster David Myford, associate concertmaster Lenore Anop Barbara Downie Catherine Emes Mary England Nina Falk Lisa Ferguson Alicia Huang Ann Kaefer Lise Nadon Donna Poole Cynthia Roberts, principal second Marilyn Sevilla Gunther

Elizabeth A. Stoppels,

second

Joseph Tan

associate principal

VIOLA

George Thomson,
principal
Meg Eldridge,
associate principal
Michelle Dulak
Nancy Lochner
Vicki Gunn

GELLO

Douglas McNames, principal Allen Whear, associate principal Jennifer Morsches Paul Rhodes

BASS

J. Warren Long, *principal* Joëlle Morton Jordan Frazier FLUTE

Robin Carlson, *principal* Kim Reighley

BOE

Roger Cole, principal Neil Tatman, associate principal Ellen Sherman

QLARINET
Sheryl Renk, principal
Frank Renk

ASSOON

Jesse Read, principal

Jesse Read, *principal* Britt Hebert

TRUMPET
Wolfgang Basch, principal
Susan Enger
Kimberly Stewart

TROMBONE

Craig McAmis, *principal* Suzanne Mudge David Ridge

French Horn Glen Swarts, *principal* Loren Tayerle

TIMPANI Kevin Neuhoff

Harpsichord and Organ

Thomas Annand John Butt Daniel Lockert Jory Vinikour



CHARMEL BACH FESTIVAL CHORALE AND CHORUS

BRUCE LAMOTT, CONDUCTOR



CHORALE

POPRANO

Samela Aird Beasom Martha Cowan Jennifer Ellis, Adams Fellow Marie Hodgson Gillian Hoffman Catherine McCord Larsen Diane Thomas ALTO/COUNTERTENOR

Cathy E. Findley
Michelle Fournier
Virginia Gnesa Chen
Linda Liebschutz
Nadia Smelser
Foster Sommerlad
Maria Soulis,
Adams Fellow
George Sterne

TENOR

Kim Childs
Antoine Garth
Joseph Golightly
Sean McDermott
Marc Molomot,
Adams Fellow
Allen Townsend
David Vanderwal

Scott W. Whitaker

RASS

Mark Stephen Beasom Stan Engebretson Jeffrey Fields, Adams Fellow Paul Grindlay Tom Hart Robert A. Lewis David Newman Brian E. Vaughn

CHORUS

Poprano

Twyla Whittaker

Cathy Blake
Nancy Carney
Lynette Culbert
Juliane Dorsch
Linda Dowd
Margaret Kylander
Nancy Opsata
Dana Reiss
Dottie Roberson
Carey Sheffield

ALTO/COUNTERTENOR

Pat Hablutzel
Lupita Harrison
Pam Lindquist
Madeline Littlefield
Susan Mehra
Jean Widaman
Beth Wilbur
Kathryn Yant

TENOR

Bryon Granmo Jim Hull John Koza Patrick Lynch BASS

Nathan Blau Rex Buddenberg John Clark Vince Koller Rick Nobleman Brian Steen Don Trout Glenn Ware THOMAS ANNAND HARPSICHORD, ORGAN (OTTAWA, CANADA)



McGill University. Director of Music, St. Andrews Church, Ottawa. Recitals in Canada and the U.S. Frequent soloist with the National Arts Centre Orchestra, Ottawa.

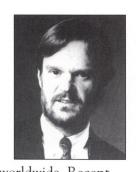


Lenore Anop VIOLIN (EDWARDSVILLE, IL)

University of Michigan; Yale University; New England Conservatory. Director of Strings and Asst. Professor of Violin, Southern

Illinois University at Edwardsville. Founding member, first violin, Rackham String Quartet. Fellow: Tanglewood, Aspen, and Norfolk Music Festivals.

Wolfgang Basch PRINCIPAL TRUMPET (WIESBADEN, GERMANY)



14th season in Carmel. Active as soloist in concerts worldwide. Recent

credits include: Israel Chamber Orchestra; Ierusalem Symphony; Orpheus Chamber Orchestra; German Bach Soloists; Bamberg Symphony; New World Symphony; Berlin Radio Symphony; Stuttgart Chamber Orchestra. Recordings: Decca, BMG and Itercord. Currently: Principal Trumpet, Frankfurt Opera (since 1976).

Mark Beasom BARITONE (LOS ANGELES, CA)



Sixth season in Carmel. Los Angeles Master Chorale; Los Angeles Music Center Opera.



(Yamela Aird Beasom SOPRANO (LOS ANGELES, CA)

Specialist in music of the Renaissance and Baroque. Los Angeles Music Center Opera; L.A. Master Chorale; L.A. Philharmonic; Musica Angelica Baroque Orchestra. Founding member female trio Foxfire.

Alan Bennett **TENOR SOLOIST** (BLOOMINGTON, IN)



Indiana University. Debut season in Carmel. International credits as concert and recital soloist. Handel and Haydn Society; Cleveland Baroque Orchestra; Atlanta Symphony; Chicago Baroque; Les Violons du Roi, Quebec; Houston Masterworks Chorus; Baltimore Choral Arts Society; Tafelmusik; Boston early Music Festival; Oratorio Society of New York. Member, Theater of Voices. Numerous recitals with pianist Leonard Hokanson throughut North America, Canada, and Europe. Recordings: Harmonia Mundi USA, Nonesuch, Telarc, Focus. Faculty, Indiana University School of Music.



JOHN BUTT ORGANIST, HARPSICHORD , LECTURER (SOLIHULL, ENGLAND)

King's College; Cambridge

University (Ph.D.). Formerly: Associate Professor of Musicology and Organist at the University of California at Berkeley. Currently: faculty, University of Cambridge, and Director of Studies in Music at King's College, Cambridge. Publications (Cambridge University Press) include: "Bach Interpretation"; handbook to Mass in B Minor; and "Cambridge Companion to Bach." In great demand as conductor, solo organist and harpsichordist, performing throughout Britain, Germany, and the U.S. Discography includes eight solo recordings for Harmonia Mundi.



ROBIN CARLSON
PRINCIPAL FLUTE (SEATTLE, WA)

Juilliard School. Seventh season in Carmel. Memphis Symphony 1990-1996; Acting Principal, Evansville Philharmonic 1994-1995. Currently: freelance in Seattle area.



Virginia Gnesa Chen mezzo-soprano (san francisco, ca)

Philharmonia Baroque; San

Francisco Opera; Fellow, Bach Aria Festival in Stonybrook, NY.



Mim Childs tenor (dallas texas)

Southern Methodist University (Voice and Choral Conducting). American Bach Soloists, with Jeffrey Thomas. Dallas Bach Society, with James Richmond.

MELINDA COFFEY
REPETITEUR, ADAMS MASTER
CLASS PIANIST (CARMEL, CA)



Distinguished credits as piano soloist and chamber musician in U.S. and Canada. More than 60 recital recordings for the CBC. Currently, Music Director, Church in the Forest, Pebble Beach. Discography includes Brahms Op 119 and 120, Meridian Records, London.



ROGER COLE
PRINCIPAL OBOE
(VANCOUVER, CANADA)

Yale University; Juilliard

School. Principal Oboe, CBC Vancouver Orchestra. Regular solo appearances with Vancouver Symphony and CBC. Formerly, Aspen Festival, Tanglewood Festival, Marlboro Festival. Faculty, University of British Columbia; Vancouver Academy of Music. Sendra Colton soprano soloist (boston, ma)



Oberlin College; Cincinnati
Conservatory. Debut season in Carmel. Opera and concert engagements worldwide. Milwaukee Skylight Opera; Boston Lyric Opera; Brooklyn Academy of Music; formerly, Zürich Opera. Appeared this spring in a staged production of Bach's St. Matthew Passion at the Brooklyn Academy of Music. Concert soloist with Emmanuel Music, Boston; Santa Fe Chamber Music Festival; Washington Bach Consort; Göttingen Handel Festival; National Symphony, Kennedy Center; Indianapolis Symphony; Milwaukee Symphony. Recordings: Stereophile and Boston records.



Martha Cowan soprano, (los angeles, ca)

Extensive work in concert, film and recording as soloist and ensemble singer

throughout the Los Angeles area. Appears regularly as speaker and singer at the Armand Hammer Museum, including recent presentations on B. Strozzi, S. Rossi; concerts of Purcell and (in May) *The Classical Celt*.









Royal Conservatory, The
Hague; Mozarteum, Salzburg; Fulbright Fellowship.
Soloist with San Francisco Symphony; Philharmonia Baroque Orchestra; American Bach Soloists;
Aston Magna Academy, and others. Oregon Bach Festival; Berkeley Festival; Krakow Festival
(Poland) and other festivals internationally.
Faculty: Stanford University and California State University, Sacramento. Recordings: solo recordings of Bach, Marais, Telemann, and Handel.



Michelle Dulak viola (oakland, ca)

University of California, Berkeley (Ph.D. candidate). Chamber musician and active freelance performer with Philharmonia Baroque; Berkeley Opera; Prometheus Symphony; Magnificat. Publications: articles in Early Music America, Stagebill, Strings Magazine.





JENNIFER ELLIS SOPRANO, ADAMS FELLOW (see Adams Master Class page)



Catherine Emes violin (evansville, il)

University of Southern California; Peabody Institute of Music. Formerly: New World Symphony. Currently, Concertmaster, Illinois Chamber Symphony; second violinist, Amherst String Quartet.



JUSAN ENGER TRUMPET (MEMPHIS, TN)

Northwestern University.

Formerly: Principal Trumpet, Quebec Symphony.

Currently: Memphis Symphony Orchestra.



Mary England violin (san antonio, tx)

Member, San Antonio Symphony, Carnelian String Quartet. On Baroque violin: Texas Baroque Ensemble; La Bande Ancienne.



Stan Engebretson bass, lecturer (washington, dc)

Seventh season in Carmel. University of North Dakota; Stanford University (D.M.A.). Currently: Director, Choral Studies, George Mason University. Artistic Director, Masterworks Chorus and Orchestra. Director of Music, New York Avenue Presbyterian Church.







Lisa Ferguson violin (new york, ny)

Juilliard School; Cleveland Institute of Music. Sarasota Opera (concertmaster), Santa Fe Pro Musica; Orchestra of St. Luke's; City of Birmingham Symphony; London Classical Players; Orchestra of the Age of Enlightenment; Amsterdam Baroque Orchestra.

JEFFREY FIELDS

BARITONE, ADAMS FELLOW

(see Adams Master Class page)

CATHY E. FINDLEY
MEZZO-SOPRANO
(PACIFIC GROVE, CA)



University of Southern California. Fifteenth season in Carmel. West Bay Opera, Palo Alto. Soloist with Camarata Singers and other choral groups in the Monterey Bay area. Vocal music teacher, Monterey High School.



MICHELLE FOURNIER MEZZO-SOPRANO (LOS CRESCENTA, CA)

Los Angeles Music Center Opera. Featured on many soundtracks. Soloist: Los Angeles Master Chorale; San Luis Obispo Mozart Festival; Palisades Symphony; Santa

Monica Symphony.

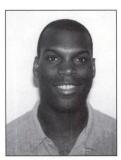


Yordan Frazier double bass (new york, ny)

Manhattan School of Music.

Freelance: Orpheus Chamber Orchestra;

Parnassus; St. Luke's Orchestra. Recordings: Nonesuch, London, EMI, Koch, DGG. ANTOINE GARTH
TENOR (SAN FRANCISCO, CA)



Professional chorister and soloist active in the Bay Area. Women's Philharmonia. Philharmonia Baroque Orchestra.



Joseph Golightly tenor (sherman oaks, ca)

Active professional singing career in Los Angeles with I Cantori; Los Angeles Master Chorale, and other ensembles.

PAUL GRINDLAY
BARITONE (TORONTO, CANADA)



University of British
Columbia; Banff Center; Britten-Pears School.
1994 Adams Fellow. Opera with Opera Atelier
and Pacific Opera Victoria. Concert soloist with
Tafelmusik, Portland Baroque Orchestra, many
others.

VICKI GUNN
VIOLA (SANTA CRUZ, CA)

Harvard University; Juilliard School. Four years as first violist, Musica Antique Cologne. Assistant Principal Deutsche Kammerakademie Neuss. Numerous festivals. General Manager, Santa Cruz Baroque Festival. Recordings on Deutsche Grammophon Archiv.



Thomas Hart baritone (sausalito, ca)

University of Kansas, Lawrence. Performances and recordings with American Bach Soloists; Philharmonia Baroque; Theater of Voices. Former member of Chanticleer (more than 1000 performances).



Marie Hodgson soprano (los angeles, ca)

Sixth season in Carmel.
Liturgical musician and soloist. Member Los
Angeles Master Chorale. Performs with Los
Angeles Philharmonic and on movie soundtracks



Eastman School of Music; Cleveland Institute of Music. Louisville Orchestra; Aspen Festival; Metropolitan Opera Orchestra; Ohio Chamber Orchestra; Baldwin-Wallace Bach Festival. Currently: San Diego Chamber and Opera Orchestras.



Sixth season in Carmel.

Recent credits include I Cantori; Roger Wagner Ensemble; Denver Symphony; Eugene Opera.



Jörg Hering tenor soloist (switzerland)

Hochschule für Musik Hanns erlin, he was a member of the

Eisler. A native of Berlin, he was a member of the Stadttheater Bern 1991-94. Since 1994: member of the Stadttheater of St. Gallen. Has sung all the important lyric roles of Mozart at principal European theaters. International festivals: Vienna, Paris, Munich, Hamburg, Geneva, Zurich, Berlin, Irsee, and Bordeaux. Soloist with conductors: Bernius, Harnoncourt, Herreweghe, Rilling, Schreier and Bruno Weil. Recordings for SONY Classical with Weil and Tafelmusik of Haydn Creation and several masses; recorded all Schubert masses with Weil and the Orchestra of the Age of Enlightenment.



Alicia Huang violin (baltimore, md)

Oberlin College; New England Conservatory. Freelance in Baltimore area; Baltimore Opera; Kennedy Center Opera; Baltimore Chamber Orchestra; Smithsonian Chamber Players; Washington Bach Consort; Brandywine Baroque. Ann Kaefer violin (chicago, il)



Roosevelt University; University of Michigan. Lake Forest Symphony; Spoleto Festival (Italy); Sarasota Opera. Formerly, co-concertmaster Civic Orchestra of Chicago. Faculty, Music Center of the North Shore.



Rosa Lamoreaux soprano (washington, dc)

Royal College of Music,

London; University of Redlands. Sixth season in Carmel. Frequent soloist at Bethlehem Bach Festival; festivals in Leipzig, Berlin and Halle, Germany. Recitals in Germany, Italy, Austria, Denmark, England and Brazil. Member: Vocal Arts Quartet. Orchestral soloist: Washington Bach Consort; Atlanta Symphony; Cincinnati Symphony; Smithsonian Chamber Orchestra; Kennedy Center, and many others. Chamber music with Music from Marlboro; Hesperus; and numerous other ensembles. Recordings include: new CD of chants of Hildegard von Bingen; Berlioz' Messe Solennelle and Four Centuries of Song (Koch); Bach Mass in B Minor (Dorian). Faculty, Levine School of Music.

Catherine McCord Larsen soprano (roseville, mn)

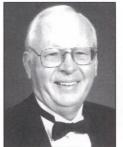


L.A. Master Chorale, Baroque Crchestra and Philharmonic; St. Paul Chamber Orchestra; I Cantori; Dale Warland Singers.

Linda Liebschutz mezzo-soprano (san francisco, ca)



Active as freelance singer, conductor and teacher in the Bay Area. Soloist with West Bay Opera; Berkeley Opera; Pocket Opera. As chorister: Philharmonia Baroque; American Bach Soloists; Theater of Voices.



Robert Lewis bass (westminster, ca)

Sixth season in Carmel.

Active professional singer in the Los Angeles area. Member: Los Angeles Master Chorale; Los Angeles Bach Festival. Numerous movie soundtracks, church and synagogue music.

(ANCY LOCHNER VIOLA (PORTLAND, OR)



Manhattan School of Music; The Juilliard School. Spoleto Festival (Italy); National Symphony; New World Symphony. Formerly, Acting Principal, San Diego Symphony. Currently, Oregon Symphony.



Daniel Lockert organ, adams fellow class pianist (san francisco, ca)

Loma Linda University;

University of Southern California. Distinguished credits as piano accompanist and chamber musician. Accompanist credits include the Schwabacher Debut Recital Series in San Francisco; Juilliard School; Aspen Music Festival; San Francisco Opera; Opera San Jose; San Francisco Conservatory. Director and Founder, Consortmusik, organization performing instrumental and vocal chamber music in homes and historic sites.



Ninth season in Carmel; enjoys chamber music and solo recitals. Member of the Vancouver Symphony since 1974. Principal teachers include Orin O'Brien and Eugene Levinson of the New York Philharmonic.



PRAIG MCAMIS
PRINCIPAL TROMBONE
(SAN FRANCISCO, CA)

New England Conservatory.

Member, Marin Symphony. Freelance: San Francisco Ballet; San Francisco Opera.



Yean McDermott tenor (los angeles, ca)

Soloist, Los Angeles Baroque

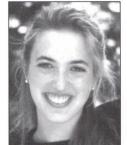
Orchestra. As pianist and composer: music for Time Warner's Full Service Network, and cable television in Orange County.





Member, Brandywine
Baroque and Melomanie. Frequent guest, Pro
Musica Rara. Regular substitute with Philadelphia
Orchestra; member, Opera Company of Philadelphia; Principal Cellist, Delaware Opera Company.
Solo engagements with Rochester, Ann Arbor, and Delaware Symphonies. Winner of the Delaware Division of the Arts Individual Artist Award in 1994. Recordings: Etcetera, Spectrum, Lyrichord, and Brandywine Baroque labels. Fall '98 release: complete cello sonatas of J.B. Masse on BB label.

Marc Molomot tenor, adams fellow (see Adams Master Class page) JENNIFER MORSCHES
CELLO (LONDON, ENGLAND)



Mannes College of Music; SUNY at Stonybrook; Phi Beta Kappa, Magna cum laude, Smith College. Performs in England and Europe. Florilegium; the Orchestra of the Age of Enlightenment; London Classical Players. Tanglewood Music Festival.



Joëlle Morton double bass (new york, ny)

University of Southern California; Vienna Hochschule; Curtis Institute. Principal Bass, Los Angeles Mozart Orchestra. Los Angeles Baroque Orchestra. Formerly, Los Angeles Opera; Long Beach Symphony. As viola da gambist: Founder/Director, Parnassus. Cofounder, Girasolle. Has recorded with Ensemble de'Medici; Musica Viva; Los Angeles Baroque Orchestra.

Suzanne Mudge trombone, director of tower music music librarian (burlingame, ca) (see Festival Staff page) AVID MYFORD

ASSOCIATE CONCERTMASTER
(LAWRENCEVILLE, NJ)



Member, Brandywine
Baroque, Concert Royal, the Dryden Ensemble,
Philadelphia Classical Symphony, and Philomel.
Formerly concertmaster: Basically Bach; City
Music (Chicago). Other credits: Atlanta Symphony; Chicago Symphony; Grant Park Symphony;
Lyric Opera of Chicago; Music of the Baroque.



Lise Nadon violin (montreal, quebec)

University of Montreal, scholarship to Rice University. Summer Chamber Music Institute (Alfred, NY); baroque violin at Amherst Early Music Festival. Soloist with Montreal Young Virtuosi Chamber Orchestra.

REVIN NEUHOFF
TIMPANI (SAN FRANCISCO, CA)



Timpanist: Western Opera,
Oakland Ballet, Berkeley and Fremont Symphonies; Principal Percussionist, Marin Symphony.
Freelance: New Century Chamber Orchestra,
San Francisco, Oakland and San Jose Symphonies,
Festival des Amérique (Montreal). Recordings:
Harmonia Mundi, New Albion, Triloka, Nonesuch.



Pavid Newman BARITONE CHERRY HILL, NJ)

Westminster Choir College. 1995 Adams Fellow. Recent credits: Four Nations Ensemble; New Jersey Bach Festival; Philadelphia Classical Symphony; Spoleto Festival USA; Opera Company of Philadelphia; Concerto Soloists of Philadelphia.



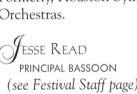
Frank Renk CLARINET (EL CERRITO, CA)

San Francisco State University and Conservatory. Principal Clarinet, San Diego Chamber Orchestra since 1995. Member, Sacramento Symphony since 1989.



Rice University; Illinois State University. Assistant Principal, Memphis Symphony; Spokane Symphony Summer Festival. Formerly, Houston Symphony and Ballet Orchestras.







MIMBERLY REIGHLEY FLUTE (WILMINGTON, DE)

Winner, 1996 Delaware State Arts Council Individual Artist Fellowship. Principal Flute, Opera Delaware and Academy of Vocal Arts Opera Orchestra. Piccolo, Delaware and Reading Symphonies. Concerto Soloists of Philadelphia; regular substitute, Philadelphia Orchestra.

THERYL RENK PRINCIPAL CLARINET (EL CERRITO, CA)

San Francisco State University and Conservatory. Principal Clarinet, San Francisco Ballet Orchestra since 1996. Principal, San Diego Symphony 1991-96. Former member, San Francisco Symphony.



Paul Rhodes CELLO (BERKELEY, CA)

Active freelancer. Has performed with Sacramento, San Jose, and San Antonio Symphonies. Former faculty, Dominican College of San Rafael.

DAVID RIDGE
BASS TROMBONE (LAFAYETTE, CA)



New England Conservatory;
Mannes College. Member, San Francisco Opera
Orchestra. Freelance: San Francisco Symphony;
California Symphony. Faculty: California State
University Hayward.



CATHERINE ROBBIN MEZZO-SOPRANO SOLOIST (BEETON, ONTARIO)

Major int'l. opera and concert Fifth season in Carmel. Major international opera and concert appearances. Repertoire from Brahms to Britten, Janacek, Elgar, and Schönberg. Recent credits include Mostly Mozart Festival, Lincoln Center; Philharmonia Baroque; Covent Garden, London; tour of Japan with Canada's Tafelmusik; City of Birmingham Orchestra; Bethlehem Bach Festival; Salzburg Festival; Belgian National Orchestra; Schleswig-Holstein Festival; Theater des Champs-Elysees; Toronto Symphony; Geneva Opera; Vancouver Opera. Diverse discography includes Beethoven's "Missa Solemnis" with John Elliot Gardiner (Gramophone Magazine "Record of the Year") and two recordings of "Messiah" on Phillips and Telarc.

GYNTHIA ROBERTS
PRINCIPAL SECOND VIOLIN
(NEW YORK NY)



Indiana University New
England Conservatory, Royal Conservatory,
The Hague. Concertmaster, New York's Concert
Royal and Apollo's Fire, the Cleveland Baroque
Orchestra. Soloist with the Boston Pops, Grank
Park Symphony, Tafelmusik. Faculty, Oberlin
Baroque Performance Institute. Recordings, Sony,
Deutsche Harmonia Mundi.

Jan Robertson guest conductor (san francisco, ca)

Royal Scottish Academy of Music; University of Glasgow. Since 1987, Chorus Director and Conductor, San Francisco Opera. Since 1996, Artistic Director, San Francisco Boys Chorus. Formerly, Head of Music and Chorus Director, Scottish Opera. Other recent conducting credits include Sarasota Opera; Edmonton Opera; Curtis Institute Opera.

Marilyn Sevilla-Gunther Violin (reno, nv)



University of the Pacific.
Concertmaster, Nevada Opera Orchestra and Nevada Festival Ballet. Associate Concertmaster, Reno Philharmonic. Founder and Principal Second Violin, Reno Chamber Orchestra. In 1967 she met her late husband, Fidel, at the Carmel Bach Festival where he was violist and orchestra manager.



Ellen Sherman oboe (memphis, tn)

New England Conservatory; Juilliard School. Principal oboe with the Memphis Symphony since 1991. Beginning in September, 1998: principal cor anglais with the New Zealand Symphony Orchestra. Formerly: Emmanuel Chamber Orchestra, Boston; Santa Fe Festival; Schleswig-Holstein Festival.



GEORGE STERNE

COUNTERTENOR
(LOS ANGELES, CA)

Fifteenth season in Carmel. Member, Los Angeles Master Chorale; Los Angeles Music Center Opera chorus. Has toured and recorded with the Roger Wagner Chorale and the Daniel Lentz Ensemble.



California State University.

I Cantori; Pacific Chorale; Lamplighter Carolers. Soloist, St. Polycarp Catholic Church. Voice teacher/coach. Faculty, Irvine Conservatory of Music.



Boston Conservatory; Northwestern University; D.M.A. candidate, University of Memphis. Principal trumpet, Saginaw (MI) Symphony. Member, Kalamazoo Symphony Brass Quintet. Orchestra Director, Center City Brass Studios.



Foster Sommerlad countertenor (dallas, tx)

University of North Texas. Founder: Dallas Vocal Artists. Performances with Chanticleer; Norman Luboff Choir; Washington National Cathedral; Dallas Bach Society; Boston early Music Festival.

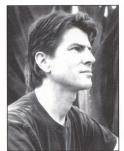




ELIZABETH A. STOPPELS ASSOC. PRINCIPAL SECOND VIOLIN (SAN ANTONIO, TX)

Oberlin Conservatory,
Eastman School of Music. Member, San Antonio
Symphony since 1990. Formerly: Assistant
Principal Second Violin, Jacksonville Symphony
(FL); Principal Second Violin, Virginia
Symphony, Virginia Opera.

FLEN SWARTS
PRINCIPAL FRENCH HORN
(SAN FRANCISCO, CA)



Thirteenth season in Carmel.

Principal Horn: Berkeley and Marin Symphonies.

Composer: Concerto for Country Fiddle (Orchestra Symphonique de Lyon); Tango for Contrabass and Orchestra (Berkeley Symphony). Recent premiere: Three Short Subjects for Trumpet & Orchestra (Marin Symphony 1998).



Sanford Sylvan baritone soloist (boston, ma)

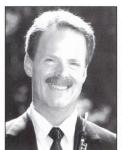
Manhattan School of Music;

Tanglewood Institute. Extraordinarily wide range of opera and concert repertoire, from baroque works to major operatic world premieres (including Grammy and Emmy awards for John Adams' Nixon in China and Death of Klinghoffer). Opera: New York City Opera; Netherlands Opera; Glyndebourne; Houston Grand Opera; Edinburgh Festival; and others. Soloist with all major North American symphony orchestras including those of Cleveland, New York, Boston, Los Angeles, San Francisco, St. Paul. Internationally: Concertgebouw Amsterdam, London Sinfonietta; Zürich Tonhalle; Orchestra of the Age of Enlightenment; Japanese Broadcasting Corporation. Recordings include three Grammy nominations for Best Classical Vocal Performance. Distinguished recital soloist worldwide with longtime accompanist / recording partner David Breitman.

OSEPH TAN
VIOLIN
(AMSTERDAM, THE NETHERLANDS)



Highest Honors, University of Texas at Austin; Oberlin Conservatory; Royal Conservatory The Hague. Smithsonian Chamber Players; Neue Düsseldorfer Hofmusik.



(EIL TATMAN OBOE (SACRAMENTO, CA)

Oboe, Sacramento Symphony 1978-1996.
Freelance, San Francisco Opera, San Jose Opera.
Currently: faculty, California State University,
Sacramento.

Loren Tayerle french horn (los gatos, ca)







FEORGE THOMSON
PRINCIPAL VIOLA (OAKLAND, CA)

American Bach Soloists;

Philharmonia Baroque Orchestra. Founding member, San Francisco-based new music ensemble EARPLAY. Assistant Conductor, Berkeley Symphony Orchestra



Brian E. Vaughn bass (burbank, ca)

Oberlin College Eleventh season in Carmel. Director of Music, Brentwood School, Los Angeles. Performs and records with Los Angeles Chamber Singers.



St. Clement's Choir of
Philadelphia (recorded on the Dorian label);
Voice of Orpheus, Swarthmore College; Voices
Novae at Antiquae; Dallas Bach Society; TriCities Opera (NY); Ithaca Opera (NY); Dallas
Chamber Orchestra; Dallas Vocal Artists.



Mannes College; Rutgers
University; Fulbright Scholar at Paris Conservatory.
Concert and recital engagements throughout
Europe and North America. Moscow Philharmonic; Rotterdam Philharmonic; Prague Spring
Festival; Chicago Music of the Baroque; Les Arts
Florissants. Recordings: Angel, Consonance.



PAVID VANDERWAL TENOR (PORTLAND, OR)

Concert soloist with Austin Symphony; Internationale Bachakademie; Oregon Symphony; Portland Baroque Orchestra; Chicago early Music Ensemble; Seattle Baroque Orchestra. Eugene (OR) Opera. Faculty, Mid-Summer Music Festival, Port Townsend, WA. ELIZABETH WALLFISCH CONCERTMASTER (LONDON, ENGLAND)



Royal Academy of Music.

Winner of numerous prestigious international competitions. Maintains a busy international schedule of concerts, recordings and broadcasts both as a concerto soloist, often directing from the violin, and as a recitalist with Convivium, the trio which she founded in 1989. Regularly leads the Raglan Baroque Players and the Orchestra of the Age of Enlightenment in England. She returns regularly to her native Australia, where she has been named "Artist in Residence" at the University of Melbourne. Recordings: include complete violin concertos of Bach and Haydn (Virgin Classics "Veritas" label). Her recent recording of Locatelli violin concertos, "L'Arte del Violino," was awarded a "Best Recording" prize by the Cannes Classical Awards panel. Professor of Violin, Royal Academy of Music, London; Professor of Baroque Violin, Royal Conservatory, The Hague.



ALLEN WHEAR

ASSOCIATE PRINCIPAL CELLO
(NEW YORK, NY)

New England Conservatory; Juilliard School. Freelance continuo and chamber musician in New York. Smithsonian Chamber Players; Washington Bach Consort; Musica Antique Köln; Tafelmusik. Recordings: Sony, Deutsche Harmonia Mundi, Virgin, Musical Heritage.

SCOTT W. WHITAKER TENOR (PETALUMA, CA)





Twyla Whittaker soprano (oakland, ca)

Arizona State University. 1996 Adams Fellow. Active concert soloist in San Francisco area. Philharmonia Baroque; American Bach Soloists; San Francisco Bach Choir; San Francisco Symphony. 1998 Finalist: New York Oratorio Society Competition.



RANDALL WONG MALE SOPRANO SOLOIST (SAN FRANCISCO, CA)

Stanford University; San

Francisco State University. 1997 New York Dance and Performance Award. Since 1985: recipient of a California Arts Council Touring grant. Recent operatic and theatrical engagements include the San Francisco Opera; Houston Grand Opera; Dresden Festival; New York City Opera; Brooklyn Academy of Music; Schwetzingen Festival (Germany); Spoleto Festival USA; and performances in Lisbon, Avingnon, Copenhagen, Paris, Rome, Cremona, Boston, Pittsburgh. Recent concert appearances: San Francisco Symphony; Philharmonia Baroque; Madison Symphony (WI); and concerts in Minneapolis, Los Angeles, Montreal, Berlin, and London. Recordings of 18th and 20th century music: Teldec, Helicon, Harmonia Mundi, ECM New Series, Capriccio, Centaur, Koch.



(SAN FRANCISCO, CA)

A three-week summer music festival for talented students of strings, piano, and composition, aged 12-23, at Robert Louis Stevenson School, Pebble Beach. Distinguished teachers and guest artists work with students in a high-quality curriculum of private lessons, master classes, chamber music, and performances.

Music's Re-Creation, guest artists (San Francisco, CA)

Founded in 1979, and dedicated to performing music of the 17th and 18th century on period instruments. Concerts throughout North America and Europe. Their discography of six CDs includes music by Clérambault, Telemann, Rameau, Marais, and Lawes, for the Centaur and Meridian labels.

The San Francisco Boys Chorus, guest artists

(SAN FRANCISCO, CA)

Founded in 1948, and widely regarded as one of America's foremost boys choirs. In addition to its own numerous choral concerts, the chorus appears regularly with the San Francisco Opera, Ballet, and Symphony. Extensive international touring including Europe, Japan, Australia, Israel. 50th anniversary celebrations include Carnegie Hall and summer tour to England.



Calendar of Events

WEEK ONE

Saturday, July 18			
2:00 pm	Lecture - A Musical Tour of the Festival,		
	Sunset Center, Free		
7:00 pm	Pre-concert talk - Facing the Music,		
	Sunset Center, Free		
7:30 pm	Tower Music, Sunset Center, Free		
8:00 pm	Opening Night -Bach/Elgar Concert,		
	Sunset Theater		
10:00 pm	Opening Night Party, Carmel Women's Club		
Sunday, July 19			
1:00 pm	Lecture - The Mass in B Minor,		
	Sunset Center, Free		
2:00 pm	Tower Music, Sunset Center, Free		
2:30pm	Concert - The Mass in B Minor,		
	Sunset Theater		
6:00 pm	"Bach in the Saddle" Gala Party,		

Carmel Plaza

Monday, July 20

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10:00 am	Open Rehearsal, Sunset Theatre, Free
10:30 am	Recital - Fickle Harpsichord & its Foibles,
	All Saints Church
12 noon	Adams Vocal Master Class,
	Carmel Presbyterian Church, Free
2:30 pm	Concert - Organ Recital,
	Carmel Mission Basilica
4:00 pm	Lecture - The Superstars of the Baroque,
	Sunset Center, Free
7:00 pm	Lecture - Eighteenth Century Bel Canto,
	Sunset Center, Free
8:00 pm	Concert - Hommage à Farinelli,
	Sunset Theatre

Tuesday, July 21

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10:00 am	Harpsichord Open Studio, Scout House, Free
10:00 am	Open Rehearsal, Sunset Theater, Free
2:30 pm	Recital - Music for a Bach Family Wedding,
	All Saints Church
4:00 pm	Lecture - Baroque Performance Panel,
	Sunset Center, Free
7:00 pm	Pre-concert talk - Facing the Music,
	Sunset Center, Free
7:30pm	Tower Music, Sunset Center, Free
8:00 pm	Concert - Handel, Haydn, and
	Schopfungsmesse, Sunset Theater

Wednesday,	July 22
10:00 am	Harpsichord Open Studio, Scout House, Free
10:00 am	Open Rehearsal, Carmel Mission Basilica,
	Free
10:30 am	Lecture - The Bach Dynasty,
	Sunset Center, Free
2:30 pm	Recital - The Bach Sons' Legacy,
	All Saints Church
5:30 pm	Twilight Concert - Sparrows in the Twilight,
	Church in the Forest
6:00 pm	Mission Concert Dinner, Carmel Mission
7:30 pm	Tower Music, Carmel Mission, Free
8:00 pm	Mission Concert - Music of Bach Dynasty,
	Carmel Mission Basilica
	Patrons may listen from the courtyard without charge.

Thursday, July 23

10:00 am	Harpsichord Open Studio, Scout House,
	Free
12 noon	Adams Vocal Master Class,
	Carmel Presbyterian Church, Free
2:30 pm	Recital - Celestial Beauty in the Mission,
	Carmel Mission Basilica
8:00 pm	Concert - Concertos on Baroque Instruments,
	Sunset Theater
10:30 pm	Late Night Harpsichord Concert and
	Conversation, Scout House

Friday, July 24

10:00 am	Harpsichord Open Studio, Scout House, Free
10:30 am	Lecture - Endimione: A Light Opera,
	Sunset Center, Free
2:30 pm	Recital - What's so great about Freddie?,
	All Saints Church
7:00 pm	Pre-concert talk - Facing the Music,
	Sunset Center, Free
7:30pm	Tower Music, Sunset Center, Free
8:00 pm	Endimione by Johann Christian Bach in
	concert version, Sunset Theater

WEEK TWO

aturday, July 25			
Recital - Amadeus Remembered,			
Sunset Theater			
Lecture - A Musical Tour of the Festival,			
Sunset Center, FREE			
Pre-concert talk - Facing the Music,			
Sunset Center, Free			
Tower Music, Sunset Center, Free			
Bach/Elgar Concert, Sunset Theater			

Calendar of Events

CARMEL BACH FESTIVAL 1998 SEASON

Sunday, July 26 1:00 pm Lecture - The Mass in B Minor,		Thursday, 9:00 am	School Concert, Alisal School, Salinas, Free
2.00	Sunset Center, FREE	10:00 am	Harpsichord Open Studio, Scout House, Free
2:00 pm		12 noon	Adams Vocal Master Class,
2:30 pm	Concert - The Mass in B Minor,	12.22	Carmel Presbyterian Church, Free
	Sunset Theater		Children's Concert, Sunset Center, Free
N. 1. X 1.05		2:30 pm	Recital - Celestial Beauty in the Mission,
Monday, Ju		T 22	Carmel Mission Basilica
	Recital - Fickle Harpsichord & its Foibles, All Saints Church	7:30 pm	Family Concert, Hartnell College, Salinas, Free
12 noon	Adams Vocal Master Class, Carmel Presbyterian Church, Free	8:00 pm	Concert - Concertos on Baroque Instruments, Sunset Theater
2:30 pm	Organ Recital, Carmel Mission Basilica	10:30pm	Late Night Harpsichord Concert and
4:00 pm	Lecture - The Superstars of the Baroque, Sunset Center, Free		Conversation, Scout House
7:00 pm	Lecture - Eighteenth Century Bel Canto,	Friday, July	y 31
	Sunset Center, Free		Harpsichord Open Studio, Scout House, Free
8:00 pm	Concert - Hommage à Farinelli,		Lecture - Endimione: A Light Opera,
	Sunset Theater		Sunset Center, Free
		2:30 pm	Recital - What's so great about Freddie?,
Tuesday, Ju	aly 28		All Saints Church
10:00 am	Harpsichord Open Studio, Scout House, Free	7:00 pm	Pre-concert talk - Facing the Music,
10:30 am	Lecture - Baroque Performance Panel,		Sunset Center, Free
	Sunset Center, Free	7:30 pm	Tower Music, Sunset Center, Free
12 noon	Adams Vocal Master Class,	8:00 pm	Endimione by Johann Christian Bach in
	Carmel Presbyterian Church, Free		concert version, Sunset Theater
2:30 pm	Recital - Music for a Bach Family Wedding,		
	All Saints Church		WEEK THREE
7:00 pm	Pre-concert talk - Facing the Music,	0 1	
	Sunset Center, Free	Saturday, A	
7:30 pm	Tower Music, Sunset Center, Free	11:00 am	Recital - Amadeus Remembered,
8:00 pm	Concert - Handel, Haydn, and	2.22	Sunset Theater
	Schopfungsmesse, Sunset Theater	2:00 pm	Lecture - A Musical Tour of the Festival, Sunset Center, Free
Wednesday	July 29	7:00 pm	Pre-concert talk - Facing the Music,
	Harpsichord Open Studio, Scout House, Free		Sunset Center, Free
	Lecture - The Bach Dynasty, Sunset	7:30 pm	Tower Music, Sunset Center, Free
10.90 am	Center, Free		Bach/Elgar Concert, Sunset Theater
2.30 pm	Recital - The Bach Sons' Legacy,		
2.50 pm	All Saints Church	Sunday Au	igust 2
5:30 pm	Twilight Concert -Celebration of Women		Lecture - The Mass in B Minor,
5.50 pm	Composers, Church in the Forest	-	Sunset Center, Free
6:00 pm	Mission Concert Dinner, Carmel Mission	2:00 pm	
7:30 pm	Tower Music, Carmel Mission, Free	2:30 pm	Concert - The Mass in B Minor,
	Mission Concert - Music of Bach Dynasty,	•	Sunset Theater
8:00 pm	Cormel Mission Resilies		

Carmel Mission Basilica

Patrons may listen from the courtyard without charge.

Calendar of Events

CARMEL BACH FESTIVAL 1998 SEASON

Monday, A		Thursday,	
10:30 am	Recital - Fickle Harpsichord & its Foibles,		School Concert, Olson School, Marina, Free
	All Saints Church		Harpsichord Open Studio, Scout House, Free
12 noon	Adams Vocal Master Class,	12 noon	Adams Vocal Master Class,
	Carmel Presbyterian Church, Free		Carmel Presbyterian Church, Free
2:30 pm	Organ Recital, Carmel Mission Basilica	2:30 pm	Recital - Celestial Beauty in the Mission,
4:00 pm	Lecture - The Superstars of the Baroque,		Carmel Mission Basilica
	Sunset Center, Free	7:30 pm	Family Concert, Oldemeyer Center, Seaside,
7:00 pm	Lecture - Eighteenth Century Bel Canto,		Free
	Sunset Center, Free	8:00 pm	Concert - Concertos on Baroque Instruments,
8:00 pm	Concert - Hommage à Farinelli,		Sunset Theater
	Sunset Theater	10:30pm	Late Night Harpsichord Concert and
10:30 pm	Candlelight Concert - Songs without Words,		Conversation, Scout House
	Sunset Theater		
		Friday, Au	
Tuesday, A			Harpsichord Open Studio, Scout House, Free
	Harpsichord Open Studio, Scout House, Free	10:30 am	Lecture - Endimione: A Light Opera,
10:30 am	Lecture - Baroque Performance Panel,		Sunset Center, Free
	Sunset Center, Free	2:30 pm	Recital - What's so great about Freddie?,
12 noon	Adams Vocal Master Class,		All Saints Church
	Carmel Presbyterian Church, Free	7:00 pm	Pre-concert talk - Facing the Music,
2:30 pm	Recital - Music for a Bach Family Wedding,		Sunset Center, Free
120 100 50	All Saints Church	7:30 pm	
7:00 pm	Pre-concert talk - Facing the Music,	8:00 pm	Endimione by Johann Christian Bach in
	Sunset Center, Free		concert version, Sunset Theater
	Tower Music, Sunset Center, Free	=	
8:00 pm	Concert - Handel, Haydn, and		final weekend
	Schopfungsmesse, Sunset Theater	Saturday	
*** 1 1		Saturday, A	Recital - Amadeus Remembered,
Wednesday		11.00 am	Sunset Theater
	Harpsichord Open Studio, Scout House, Free	2.30 pm	Adams Vocal Showcase, Sunset Center
10:30 am	Lecture - The Bach Dynasty,		Best of the Fest Dinner,
2.20	Sunset Center, Free	o.cc pm	Carmel Women's Club
2:30 pm	Recital - Music for a Bach Family Wedding,	7:30 pm	
F 20	All Saints Church		Best of the Fest, Sunset Theater
5:30 pm	Twilight Concert -Our Saviour on the Cross,		Grand Finale Wine Reception with the
6.00	Church in the Forest	10.00 pm	Artists, Carmel Women's Club
	Mission Concert Dinner, Carmel Mission		Theore, Carner Women's City
8:00 pm	Tower Music, Carmel Mission, Free	Sunday, A	ugust 9
o.oo pin	Mission Concert - Music of Bach Dynasty, Carmel Mission Basilica		Tower Music, Carmel Mission, FREE
	Carmer Mission Dasinea		Mission Concert Music of Back Dynasty

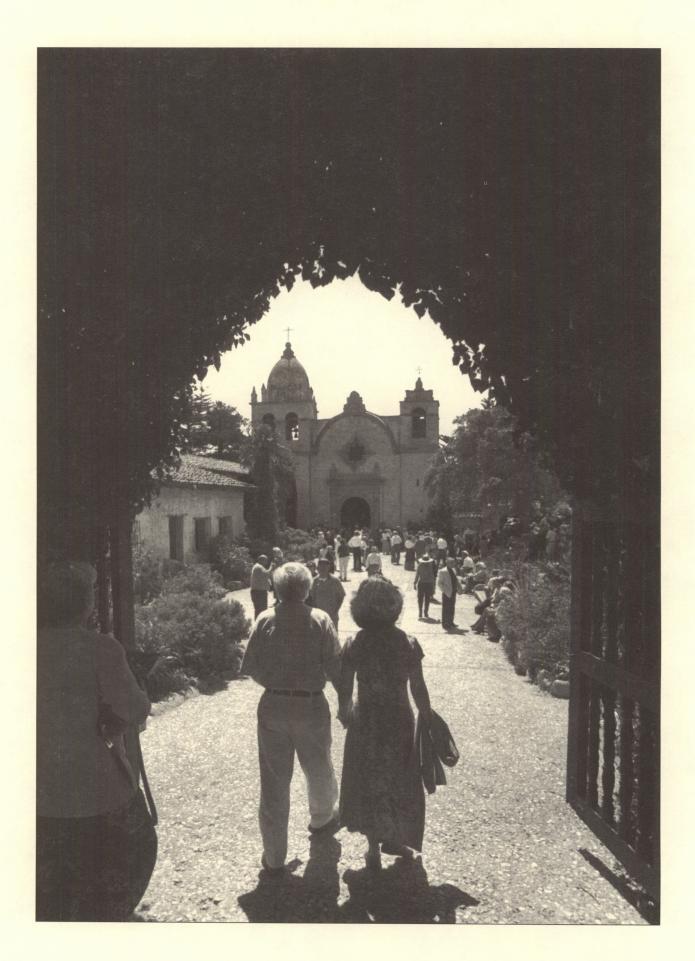
Patrons may listen from the courtyard without charge.

3:00 pm Mission Concert - Music of Bach Dynasty,

Listening from the courtyard will not be possible this time.

Carmel Mission Basilica

ARMEL BACH FESTIVAL 1998
61ST SEASON PROGRAM



Opening Night Concert Festival Chorale and Orchestra Bruno Weil, Conductor

I. Cantata BWV 34, O ewiges Feuer

Johann Sebastian Bach

Chorus: O ewiges Feuer (O everlasting fire)

1685 - 1750

Recitative (tenor): Herr! Unsre Herzen halten dir dein Wort der Wahrheit für.

(We hold Thy truth in our hearts)

Aria (alto): Wohl euch, ihr auserwälten Seelen (Well for you, you blissful souls)

Recitative: (bass) Erwählt sich Gott die heil'gen Hütten (God chooses his Holy places)

Chorus: Friede über Israel! (Peace be upon Israel.)

Catherine Robbin, mezzo-soprano

Alan Bennett, tenor; Sanford Sylvan, baritone

II. Introduction and Allegro for Strings, Opus 47

Edward Elgar

1857 - 1934

J. S. Bach

III. Cantata BWV 82, Ich habe genug

Aria: Ich habe genug (It is enough)

Recitative: Ich habe genug! Mein Trost ist nur allein (It is enough. My trust is in the Lord)

Aria: Schlummert ein, ihr matten Augen (Slumber on, oh weary eyes)

Recitative: Mein Gott, wann kommt das schöne (When comes that blessed "now")

Aria: Ich freude mich auf meinen Tod (With gladness I greet my death)

Sanford Sylvan, baritone

INTERMISSION

IV. Cantata BWV 207, Vereinigte Zwietracht

J. S. Bach

Dramma per music. Fleiß (Industry), tenor; Ehre (Honor), bass;

Glück (Happiness), soprano; Dankbarkeit (Gratitude), alto

Marcia

Chorus: Vereinigte Zwietracht (Discord United)

Recitative (tenor): Wen treibt ein edler Trieb (He whose noble instinct) Aria (tenor): Zieht euren Fufl nur nicht zurükke (Step not backward)

Recitative (bass, soprano): Dem nur allein soll meine Wohnung offen sei

(My dwelling is only open)

Duetto (soprano, bass): Den soll mein Lorbeer schützend dekken

(He whom my laurel crowns)

Ritornello

Recitative (Alto): Es ist kein leeres Wort (It is not an empty word) Aria (alto): Ätzet dieses Angedenken (Engrave these remembrances)

Recitative (tenor, bass, soprano, alto): Ihr Schläfrigen, herbei!

(Ye sleepy ones gather here)

Chorus: Kortte lebe, Kortte blühe (Let Kortte live and flourish)

Glück: Rosa Lamoreaux, soprano

Dankbarkeit, Catherine Robbin, mezzo-soprano

Fleiß: Alan Bennett, tenor Ehre: Sanford Sylvan, baritone

This concert is generously sponsored by Carmel Plaza

Supertitles translated and produced by Jerry Sherk This concert will be delay broadcast on KUSP-FM 88.9 Sunday, July 26 at 10 a.m.



PROGRAM NOTES

I. Cantata 34

Bach wrote a wedding cantata with the title O ewiges Feuer, o Ursprung derLiebe during his first years at Leipzig. The "fire" in the opening line which originally referred to human love clearly inspired him, toward the end of his life (in 1746), to adapt the work to depict the fire which the apostles saw at Pentecost. Bach had adapted many works from a secular to a sacred context, something which rendered them somewhat more durable since cycles of cantatas were repeated every few years. Were Bach to have remained in good health he would have performed this piece every four or five years on Whitsunday.

Given that the opening line of the text is the same in both secular and sacred versions, the imagery of the violin figuration (fire) and the longer notes (reflecting the eternity of the flame) remains intact. The wedding theme of love accords with the Gospel for Whitsunday which emphasizes the contract of love between Christ and humankind. Indeed, one of Luther's most striking departures from Roman practice was to encourage the marriage of all the "priest-hood," particularly pastors, so that the earthly bond would give them a sense of the spiritual love between Christ and the church; thus wedding imagery is quite common in Bach's sacred music (especially the St. Matthew Passion).

The alto aria depicts the loving God dwelling in the chosen souls, the sensual music for flutes and strings admirably evoking a very human side to God's love, and as a by-product of the transcription, evoking the sweet serenity of the believers who allow God into their hearts.

The final chorus of thanksgiving brings the exuberance of a wedding feast to a celebration of thanks for the message of Pentecost. The orchestra's introduction of each of the main sections serves to evoke a mood, analogous to the wordless wind of the Holy Spirit, which is then humanized and elucidated by the singers.

II. Elgar Op. 47

Why not a brilliant String Scherzo, or something for those fine strings only? a real bring-down-the-House torrent of a thing such as Bach could write... You might even write a MODERN FUGUE for strings

This letter from August Jaeger to Elgar in October 1904 marks the direct inspiration for the *Introduction* and Allegro for Strings. The work was soon under way (Elgar referred to its "japes and counterpoint" in late January 1905), and it was eventually performed by the virtuoso strings of the newly-formed London Symphony Orchestra on March 8, 1905.

Elgar clearly had Bachian complexity in mind when he wrote the fugue at the center of this spectacular piece. However, the sonority and concerto-grosso texture (with the string quartet playing in dialogue with the full string orchestra) show an obvious affinity with Handel. The sound of the piece definitely comes from the early twentieth century, and there are folk-like elements as well, such as the lyrical melody first introduced by the solo viola — a satisfying product of Elgar's short Welsh vacation in 1901.

This is undoubtedly the finest of Elgar's shorter works: an easy, sometimes melancholy lyricism is combined with the scintillating drive of a latter-day *Third Brandenburg Concerto*. Moreover, with the exception of the fugal section, Elgar manages to hide the complexity of the compositional construction so that the listener is seldom distracted from the seemingly endless melodic line.

III. Cantata 82

Ich habe genug, which dates from the Feast of the Purification, February 2, 1727, has become one of Bach's most celebrated cantatas. Listeners today should not be ashamed of its popularity: Bach himself clearly liked it too and performed it repeatedly, changing the scoring to suit the forces for each occasion. The appearance of the second aria in Anna Magdalena's second music book suggests that it was a particular favorite in the Bach household. Based on the Song of Simeon (Nunc Dimittis – Now let thy

SATURDAY CONCERT

PROGRAM NOTES

servant depart in peace) this cantata concerns a theme typical of the Lutheranism of Bach's age: the longing for death ("sleep") after one has seen the light of Christ. The opening aria must have provided an impulse for the composition of Erbarme dich, one of the most moving arias from the St. Matthew Passion, which Bach performed for the first time barely a month later. The jewel of the cantata is usually considered to be the second aria Schlummert ein, a movement which shows Bach's characteristic thoroughness in writing (witness the continuous movement in the continuo) but one which is also extremely effective in its emotional impact. Is it the frequent rhetorical pauses which force the believing listener to reflect on the bitter-sweetness of death? Or is it the flattened seventh degree of the scale, suggesting in musical terms the subdominant key, the "past history" of the tonic?

IV. Cantata 207

Bach wrote Vereinigte Zwietracht der wechselnden Saiten ("United Discords of Quivering Strings") for the installation of the young Gottlieb Kortte as professor of jurisprudence at Leipzig University on 11 December 1726. The unknown librettist has created allegorical characters to depict the virtues and fate of the academic: Fleiß (= "Industry," tenor), Ehre (= "Honor," bass) and Glück (= "Happiness," soprano) make their offerings in turn and Dankbarkeit (= "Gratitude," alto) pays tribute to their offerings.

It has often been assumed that the opening movement is a skillful arrangement of the opening movement of Brandenburg Concerto No. 1 (1721), with the chorus taking over most of the material originally played by the piccolo violin. However, Malcolm Boyd has recently suggested that both works may in fact go back to an earlier (lost) model, perhaps one of the several secular cantatas that Bach wrote for the Calvinist court at Cöthen. If this is indeed the case, it would be a rare instance of Bach deriving a purely instrumental piece from an earlier vocal model. Whatever the truth of the matter, Bach's instrumental and choral styles were conceptually closer to one another than we might think (he used the title 'concerto' for many cantatas, for instance): both types of music play on the idea of dialogue and conversation. The text for this opening chorus thus provides a wonderful double play on the conversational properties of concerted instrumental music. The connection with the First Brandenburg Concerto is further emphasized by the ritornello that comes at the end of the duet; this is the last trio which occurs within the minuet group of the concerto.

Boyd also suggests earlier origins for other movements too; the slightly awkward placing of runs in the first aria may, for instance, reflect an adaptation for a new text. There seems to be little doubt as to the appropriateness of the music for Gratitude's aria Ätzet dieses Angedenken in which rhythm seems to allude directly to the chipping at hard marble.

- John Butt



JULY 19, 26 AND AUGUST 2, 2:00 PM, SUNSET CENTER THEATER

Mass in B Minor, BWV 232 Johann Sebastian Bach 1685 - 1750

Sung in German with English Supertitles

Kyrie Gloria

INTERMISSION

Credo Sanctus Agnus Dei

Kendra Colton, soprano I Rosa Lamoreaux, soprano II Catherine Robbin, mezzo-soprano Alan Bennett, tenor Sanford Sylvan, baritone

Elizabeth Wallfisch, violin
Robin Carlson, flute
Roger Cole, Neil Tatman, Ellen Sherman, oboe and oboe d'amore
Glen Swarts, French horn
John Butt, organ
Douglas McNames, cello
J. Warren Long, bass

Festival Chorus, Chorale and Orchestra Bruno Weil, Conductor

Supertitles produced by Jerry Sherk, San Francisco Opera

This concert will be delay broadcast on KUSP-FM 88.9 on Monday, August 2 at 10 a.m.

PROGRAM NOTES

Mass in B Minor

Bach's Mass in B Minor is arguably his most ambitious and comprehensive work, yet its identity is teased by countless contradictions: it appears to encompass the "Ordinary" (the movements common to every mass) of the Catholic liturgy, but it was written by a Lutheran composer; it appears to form a unified whole, yet its origins are perhaps the most diverse of any work by Bach; it was written in an age when composers prepared music for specific occasions, yet we have no firm evidence for a performance of any of the Mass sections other than the Sanctus and certainly none for the work as a whole. Then there are curious matters of historical reception: the work — or at least parts of it — was held to be a timeless masterpiece by Beethoven and his contemporaries, even before it was available in print; its first known performances in the early decades of the 19th century were presented by institutions of which Bach could hardly have conceived — amateur choral societies with a vast number of performers. And, in our own century, it has often been at the center of major disputes in the field of Bach scholarship involving the original functions of the work, its chronology, even the legitimacy of the various manuscript sources and, of course, its performance practice. Two of these fields of scholarly dispute have spilled over into the public domain: the manuscripts which should form the basis of modern editions and the manner of performance itself.

When we talk of the Mass in B Minor, to what are we actually referring? After all, this title was not applied to the music until nearly a century after its composition. The primary manuscript contains four discrete sections: the Kyrie and Gloria are together entitled "Missa," since these were the movements which formed a regular part of the Lutheran mass of Bach's time; the second sections is called Symbolum Nicenum — the Nicene Creed; then follows the Sanctus — again an independent manuscript (a direct copy of an earlier manuscript that was used on a number of occasions for performance of the Sanctus as an independent work); the final section contains the remaining texts of the mass, Benedictus to Dona nobis bacem. The fact that Bach gave each of these four sections separate folders and title pages suggest that, if the work was ever performed — and the evidence for this is slim — it would hardly have been performed all in one sitting. On the other hand, there are obvious musical coherences suggesting that, in some sense at least, Bach viewed the work as a musical whole. Perhaps he conceived it along the lines of the keyboard collections, such as *The Well-Tempered Clavier*, which do not necessarily have to be performed in one sitting, yet show an obvious overall plan.

Apart from the Sanctus, which was performed on a number of occasions after Christmas Day 1724, the first step in the compositional process was completed in 1733, when Bach sought an honorary title at the court of the Elector of Saxony in Dresden, something which would have elevated his status back in Leipzig. He took the opportunity occasioned by his son Wilhelm Friedemann's appointment as organist at the Sophienkirche in Dresden, to travel with several family members and present his petition to the Elector in person. He included a beautifully presented set of parts to an example of his music, entitled "Missa." When measured against some of the music sung in the Catholic liturgy at the Dresden court, Bach's music for the Kyrie and Gloria is not immoderately proportioned: indeed there are several factors - virtuoso horn writing; florid soprano writing; musical similarities with some of the works sung in Dresden — to suggest that Bach very carefully tailored the work to the capabilities and demands of the Dresden musicians.

Bach reused some of the music of the Gloria for Cantata 191 (c. 1745). It may well have been this performance (possibly for the Peace of Dresden on Christmas Day) and yet another performance of the Sanctus that gave Bach the idea of adding to these works the remaining movements which traditionally belong to the Ordinary — Credo, Sanctus, Benedictus and Agnus Dei. The project proved to be virtually Bach's last and the manuscript of the latter movements shows that the composer was quite severely hampered by physical problems during the last year or so of his life. We still know of no reason for Bach's final compilation. Possibly he intended it — like the Kyrie and Gloria — for the court at Dresden, since

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the same forces are required. Possibly there were events in Leipzig which demanded this sumptuous music; certainly Bach did perform some Latin settings of the Nicene Creed during the 1740s.

Moreover, the recent discovery of an early version of the Credo section (in a different key) suggests that this movement at least may have been performed at Leipzig. Other reasons — such as Bach's personal desire to write a work in one of the most ancient genres, to demonstrate his comprehensive achievement in all modern and historical styles — we can only guess at. Quite possibly it was a combination of motives, some practical, some speculative, that led Bach to complete this project.

However, to return to the identity of the work as it stands today, the curious genesis of this piece produces some tantalizing problems regarding editions. It is often fashionable to take a composer's final version of a work as the most "authentic" — that which shows the piece in its most finished and perfect state. However, this line of reasoning does not quite work in the case of the Mass. First, for his final compilation Bach used his original 1733 score for the Kyrie and Gloria. Yet he had refined and corrected some places in these movements in the parts he presented to the Elector of Saxony during the same year. Almost certainly Bach never saw these parts again. Then when he came to prepare three movements for their role in Cantata 191 in 1745, he again made some alterations and corrections - not including all those changes that had been made in the Dresden parts, but adding some new ones. Furthermore, the corrections made in Cantata 191 did not find their way back into the original score when it was later taken to form the opening segment of the completed mass; some corrections were, however, made to this, but it is impossible to judge whether or not they were made by Bach himself or by someone after his death.

Furthermore the new copy of the *Sanctus* contains many more mistakes than are found in the original working copy; and several parts of the other new movements (in the *Confiteor*, for instance) are only vaguely notated and hardly finished to the extent

that the Dresden parts offered for the *Kyrie* and *Gloria* were. Thus the modern editor has the difficulty of deciding whether to incorporate the "improvement" in sources predating the final manuscript. Almost any choice will result in a different slant on the work, and indeed a compilation of the "best" versions will result in a work that did not actually exist during Bach's time.

The incompatibility of versions also introduces another consideration — performance practice. While we have precise performance instructions for the Missa, some of the indications of the latter movements are much more vague. Indeed the choice of flute for the obbligato of the Benedictus is the result of modern (and probably accurate) guesswork. If we take the Dresden parts at face value, we seem not to have any part for violone (double bass). Should we follow the same procedure in the latter movements which have fewer instrumental specifications? And what should the two bassoons be doing in the latter sections? Another question that has recently been particularly notorious concerns the number of vocalists. Joshua Rifkin has claimed that this work, along with most of Bach's choral music, should be sung basically with single singers on a part. There is no room to go into this question in detail here, other than to note that the title page to the Dresden parts does seem to substantiate his view, since it specifies the exact number of performers (taking into account, for instance the doubling violin I part): the modest total is 21. Furthermore, the vocal specifications for the final four-part Dona nobis pacem curiously refer to soprano I & II, alto I & II, etc. — something which seems quite unnecessary in modern choral procedure, unless we infer that Bach intended the four extra singers who formed the second choir of the Osana to sing along with those of the first choir.

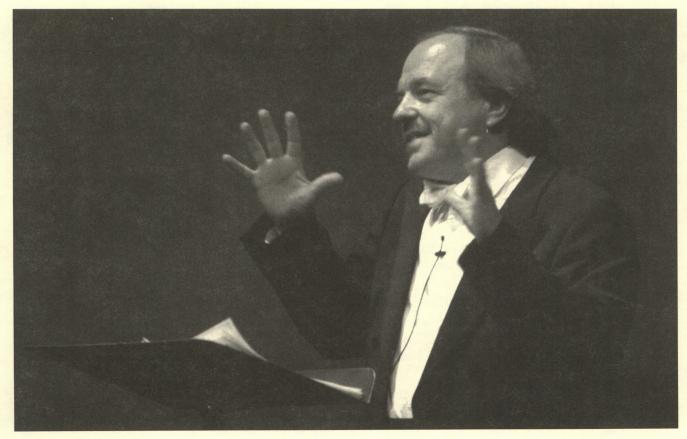
But despite all the questions, warts and wrinkles, somehow the *Mass in B Minor* has withstood the test of time. What is it that appeals to us, and has this anything to do with what Bach intended? In any event, do his intentions correspond with ours — by necessity or by coincidence? First of all, while we know little of Bach's intentions in the case of this

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work, what is strongly evident is the fact that he seems purposely to have compiled some of his best choral pieces to fit into the larger context of the Mass as a whole. While I stated earlier that the work is actually represented by four separate manuscripts, there seems to have been an overall plan to devise a succession of movements which hangs together tonally, structurally and affectively. Some might balk at the fact that so much of the piece was taken from earlier works; the Gratias from Cantata 29; the Qui tollis from Cantata 47; parts of the Credo from Cantatas 12, 120, and 170; the Osanna from Cantata 215; the Agnus Dei from a lost predecessor of Cantata 11. Furthermore, close study of the autograph score suggests that many of the other movements are "parodies," (reworkings) too — although in these cases the original cantatas have since become lost. Indeed only certain sections — the opening Credo and the Confiteor — show positive signs of being original compositions, movements written at the time that Bach was actually composing the Mass; and they may perhaps even be the last

things that he wrote. In Bach's time there was no shame in reusing earlier music — it was its appropriateness that mattered most, together with the craftsmanship of the finished product. The Mass is notable for the quality of the music Bach chose, its tremendous variety and, almost paradoxically, its unity as a whole. These three qualities were doubtless those aspects of Bach's intention which have appealed to critics since the early 19th century.

First, the quality of the music: Bach took music from the entire span of his career. The earliest known piece, the *Crucifixus*, was originally a part of Cantata 12, a work from Bach's Weimar years. Other pieces cover many of the Leipzig years, the *Osanna* even coming from a secular cantata. We also know that Bach performed the *Sanctus* on a number of occasions. All this goes to suggest that Bach considered this some of this finest music, and that the Mass is a compilation of what he himself valued highly. Here we might surmise that Bach was working as a critic, sifting through his store of music — and such is the



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strength and intensity of his musical personality that we may agree that his choices were good ones.

This leads to the second point: the variety of the music. At several stages in his career Bach showed an almost kleptomaniacal instinct for covering exhaustively the possibilities of a particular genre whether it be the keyboard suite, prelude and fugue, concerto, or cantata. Furthermore, he increasingly showed an historical awareness that looked back to the music of the late Renaissance as the model for the purest musical substance. This attitude is evident in two of the movements that Bach wrote specifically for the Mass in the last year or so of his life. The Credo and Confiteor movements cultivate a purity of voice leading, coupled with newer devices which were indispensable to musical expression in Bach's own age: basso continuo and a strong sense of harmonic, tonal and perhaps even climactical movement. It goes without saying that Bach tried to cover all the other styles of the early 18th century: motet, concerto, etc. But many of them are not usually found in sacred vocal genres: particularly dance-like structures like the Qui Sedes, a sort of minuet, or Et Resurrexit, a rejoissance (festive dance movement). Even the expressive Crucifixus alludes to the passacaglia (dance form over a repeated bass pattern). It might not be trivial to affirm that Bach wishes to unite the sacred with the best that the secular world could offer in terms of musical style and form almost as if he were trying to develop a deeper level of the sacred that transcended the social conventional partitioning of his own, contingent age.

Finally, the third quality which has held the attention of later generations: the unity and cohesion of the work. Examination of the manuscript shows that Bach worked very hard to integrate the existing music into the new setting, lopping off sections and adding new ones (e.g., the music for the *Osanna* and *Et expecto* originally began with an instrumental ritornello). Given that we have the original for the *Et expecto*, we can see that Bach skillfully adapted the music from four voices to five. He did not merely add a new voice; rather he derived the fifth voice partly from existing material by rewriting all the

voices; i.e., all are affected by the rewriting process. We can infer that several other movements — for instance *Et in terra pax* — were originally four-voice pieces, and this is particularly remarkable when the final result is apparently a five-voice exposition. Bach also often paired movements from disparate sources and adapted them to match each other in length. The *Quoniam* is carefully pruned of its final part (presumably a da capo in the original) so that its length works in direct proportion to the succeeding *Cum Sancto*.

Then there are musical coherences, like the return of the music for the *Gratias* in the *Dona nobis*. The *Osanna* contains motives which connect it well with the *Sanctus*. Furthermore, the *Agnus Dei* which matches the *Kyrie* in text and affect recalls much of the affect of Bach's own *Kyrie* setting in its telling intervals of the minor scale and particularly the "Neapolitan sixth" (harmony based on the flatted second degree of the scale). There are also several symmetries in the key structure of the whole piece which suggest that Bach did not think of it as a random selection and a succession of movements.

All in all, then, it seems almost that Bach anticipated the needs of later ages, providing something of a symphonic sense of unity which was hardly required in his own time. However, a sense of comprehensive variety coupled with unity was very important to the metaphysical outlook of Bach's age — to Bach, music was a key to the order of God's cosmos, to its natural hierarchies, and to the control of time and space. Today we know that Bach fell far short of his aim — if indeed this was his aim — of summing up everything that music could offer, of pushing the language of music to its tonal limits. But perhaps what is important is the faith he had in the enterprise, the sheer energy he devoted to perfecting what he had written before. The Mass — of all the music he left — survives as a dense but miraculously clear musical nexus, something which speaks anew to every age, like an oracle with an infinitude of messages.

- John Butt

JULY 20, 27 AND AUGUST 3, 8:00 PM, SUNSET CENTER THEATER

Hommage à Farinelli: the Other Side of the High Baroque

Kendra Colton, soprano Randall Wong, soprano Music's Re-creation, John Dornenburg, Director

I.	Overture to Artaserse	Johann-Adolf Hasse 1699 - 1783
II.	Son qual nave ch'agitata, (from Artaserse) Aria for Arbace (sung by Carlo Broschi, "Farinelli")	Riccardo Broschi 1698 - 1756
III.	Lascia ch'io pianga (from Rinaldo) Aria for Almirena (sung by Isabella Girardeau)	George Frideric Handel 1685 - 1759
IV.	Lusingato dalla speme (from Polifemo) Aria for Aci (sung by Farinelli)	Nicola Porpora 1686 - 1768
V.	Gelosia (from Admeto) Aria for Alceste (sung by Faustina Bordoni)	G. F. Handel
VI.	Overture from Rinaldo	Handel
	Mio bel tesoro! (from Giustino) Duet for Arianna and Anastasio (sung by Anna Maria Strada and Gioacchino Conti, "Gizziel Cara, ti dono in pegno il cor (from Teseo) Duet for Agilea and Teseo (sung by Margherita L'Epine and Valeriano Pellegrini)	Handel

INTERMISSION

IX.	Posso morir (from Arminio)	Handel
	Aria for Sigismondo (sung by Gizziello)	
X.	Sweet Bird (from L'Allegro, il Penseroso ed il Moderato)	Handel
	Aria (sung by Elizabeth Duparc, "La Francesina")	
XI.	Concerto Grosso No. 7 in B-flat Major, Opus 6	Handel
	Largo	

Largo Allegro Largo e piano Andante Hornpipe

XII. (from Atalanta)

Handel

Amarilli, Oh Dei, qui Tirsi? Amarilli, Oh Dei, che vuoi? Cara nel tuo bel volto

Recitative and duets for Atalanta and Meleagro (sung by Anna Maria Strada and Gizziello)

Louise Carslake, baroque flute Carla Moore, Anthony Martin, baroque violins Vicki Gunn, baroque viola; Paul Hale, baroque cello John Dornenburg, violone; Jory Vinikour, harpsichord

Supertitles by Jerry Sherk and Kip Cranna

PROGRAM NOTES

In the Baroque era one went to the opera to be entertained by a wonderful, multi-faceted spectacle. The primary object of attention would have been the singer, by far the most important performing artist during that era, someone who commanded almost a god-like status. The legends and scandals surrounding these figures would have been on a scale possibly outweighing those chasing celebrities today, particularly if we consider the relatively limited news media of the eighteenth century. The librettist — if a famous literary figure — might also have figured in our conception of the entertainment to be performed; but the composer would have come more toward the bottom of the hierarchy. Nevertheless, composers enjoyed more glamour in the operatic world than they did in virtually any other field; and if they were progressive impresarios like Handel, they might have had control over the entire production. But we should view virtually all operatic music of the Baroque as — first and foremost — a record of the original singers; composers often specifically tailored their music to the singers employed and they often rewrote their existing music if the cast were to change. In some ways, we need to look at the existing repertory not as "composed" music, but as the only record we have of the extraordinary vocal sounds that held the eighteenth century captive.

The magical, almost other-worldly status of the singer meant that opera was virtually the only realm in which castrati were accepted (the surgical operation during boyhood that created them was universally forbidden, sometimes on pain of death). These men grew well above average height and had the strongest voices of the age. It takes only a little imagination to envision the attraction of a seemingly super-human being who combined the strengths and virtues of both male and female genders.

Perhaps the most famous castrato of the age — and now again a popular celebrity — was Carlo Broschi, who took the name "Farinelli" from his patrons, the Farina family of Naples. Both Carlo and his older brother, the composer Riccardo, were initially educated by their musical father. Exceptionally well connected throughout his career, Farinelli consorted with the famous librettist Metastasio and made his

debut singing the music of Nicola Porpora. It is interesting that he was always praised for the quality of his voice, which seems to have had the greatest range and flexibility imaginable. This seems to have compensated more than adequately for his moderate acting ability: sound clearly counted for more than anything else. In the late 1730s Farinelli's career underwent a remarkable change. He entered the service of Philip V of Spain (and later of Ferdinand VI). His voice was an immediate cure for Philip's fits of depression, and thus represents one of the most extraordinary examples of the "magical" power of music in the eighteenth century. He lived out the rest of his career as a latter-day David to Saul, singing only a handful of songs in the nightly serenades.

Gioacchino Conti learned singing at an early age from his Neapolitan teacher Domenico Gizzi; from him he thus derived his stage name "Gizziello" when he made his debut as a soprano castrato in 1730. He came to London to work for Handel in 1736. His first created role for Handel was in *Atalanta*, barely a month after his arrival. So successful was his performance that he came back for the 1737 season (which included the operas *Giustino* and *Arminio*). He continued to have an extraordinary career, almost died several times, became progressively sensitive and superstitious, and eventually retreated to a monastery. The surviving music gives a vivid impression of his capabilities: an exceptionally high voice with great powers of expression and flexibility.

Valeriano Pellegrini (from Verona) sang four roles for Handel during the latter's early London years. Although he does not seem to have been classed in the first rank of castrato singers, he seems to have had a good technique and was also known as a composer. While the castrato usually lay at the top of the pecking order, in late Baroque opera women were not far below. In any case, they were far above tenors and basses, who, one might suppose, represented the dull "normal" person during that age. Isabella Giradeau was relatively obscure, as far as female opera singers went; of Italian birth and probably married to a Frenchman, she was particularly active in London at the end of the first decade of the eighteenth century. The part of Almirena that Handel

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created for her in *Rinaldo* suggests that she was perhaps of rather modest talent.

At the other end of the spectrum lay Faustina Bordoni, one of the most famous singers of the eighteenth century. She was married to the German composer Johann-Adolf Hasse and sang in over fifteen of his operas. She sang five parts for Handel while she was a bitter rival of Francesce Cuzzoni (this culminated in a famous riot on stage). Alcestis (1727) was her second Handelian role, one which reflects her famous power and facility in the mezzosoprano range; unlike many contemporaries she was also an astounding actor. It is not outside the realms of possibility that Bach designed the Christe of the Mass in B Minor with Faustina in mind; it certainly matches her voice in range and flexibility.

Handel's most dedicated singer of all was Anna Maria Strada (from Bergamo) who sang in all his operas and oratorios between 1729 and 1737. According to Burney her very style was formed by Handel — thus she seems to be a rare exception to the rule that composers adapted themselves to the singers. Of all Handel's cast she seems to have been the most malleable, a blank slate on which he could

test his own ideas. Although she was mercilessly taunted on account of her appearance ("pig" being a common description), it seems that Handel's attention and training eventually earned her considerable respect.

Margherita de L'Epine (Italian, but perhaps of Huguenot origins) sang in three or four of Handel's early operas, her part in *Teseo* being the second that Handel actually created for her. She was tall with an impressive stage manner and, although popular, was apparently an unappealing person.

Elisabeth Duparc ("La Francesina"), the single French person covered by this program, was trained in Italy and arrived in London in 1736. Within a few years she became Handel's principal soprano, replacing Strada, and was particularly associated with his Oratorios. She clearly had a flexible, warbling voice since Handel wrote three bird song pieces for her, one in *Deidamia*, one in *Semele* and "sweet bird" in *L'Allegro*. Like Strada, she seems to have responded well to Handel's training and the bird impressions were clearly only one side of her skills.

- John Butt



JULY 21, 28 AND AUGUST 4, 8:00 PM, SUNSET CENTER THEATER

Tonight's concert is dedicated to the memory of John Crossen

The Festival Chorus, Chorale and Orchestra Bruno Weil, Conductor

I. Symphony No. 98 in B-Flat Major

Franz Josef Haydn 1732 - 1809

Adagio/Allegro Adagio Menuetto (Allegro)/Trio Finale (Presto)

II. Concerto Grosso in G Minor, Op. 6, No. 6

George Frideric Handel 1685 - 1759

Largo affettuoso A tempo giusto Musette (Larghetto) Allegro-Allegro

INTERMISSION

III. Schöpfungsmesse (Creation Mass) in B-Flat Major

Franz Joseph Haydn

Kyrie (Lord have mercy)
Gloria in excelsis (Glory to God in the Highest)
Gratias agimus (We give thanks to Thee)
Quoniam (For Thou alone)
Credo (I believe in one God)
Et Incarnatus (And was incarnate)
Sanctus (Holy, Holy, Holy)
Benedictus (Blessed is He)
Agnus Dei (Lamb of God)

Rosa Lamoreaux, soprano; Catherine Robbin, mezzo-soprano Jörg Hering, Alan Bennett, tenors; Sanford Sylvan, baritone

TUESDAY CONCERT

PROGRAM NOTES

I. Symphony No. 98

If Handel's orchestral works dominated London in the 1740s, Haydn's were the fashion of the 1790s. Moreover, the dozen or so symphonies that are known as Haydn's "London" Symphonies went on to be popular in Austria, Germany and France and, unlike Handel's concertos, have enjoyed a more-orless continuous performing tradition ever since.

The third of these late symphonies, No. 98 in B-flat, was first performed in March 1792 in London. As Haydn's notebooks attest, concert audiences behaved quite differently than most do today, encoring the first and last movements and desiring a complete repeat performance a week later. Haydn is also known to have performed the keyboard part in the last movement, something which undoubtedly would have contributed to the spectacle of the performance.

Just as with Handel, Haydn's mature orchestral works greatly benefit from the composer's operatic experience (Haydn's operas are, sadly, even more neglected than Handel's) and, in the fifty years separating these pieces, the range of stylistic possibilities had expanded prodigiously. The close-knit, contrapuntal texture of Handel's era was still a possibility for Haydn, although seldom to be used for a continuous movement; now there was, in addition, a host of lighter idioms and gestures that carried diverse connotations from the noble to the most earthy and light-hearted. Haydn was perfectly suited to this stylistic ambidexterity and — more than virtually any other composer — he was able to combine the most severe, intellectual devices with moments of outrageous humor. And this he did in a way that never sounds surreal or disjointed: he could still fulfil the Enlightenment ideals of clarity, unity and economy.

The very opening of Symphony 98 demonstrates Haydn's virtuosity: the work begins in a sombre, tragic vein, not unlike that opening Mozart's great C Minor Piano Concerto. But this soon dissipates into the movement proper, an easy, mercurial piece that moves effortlessly from sparse fugal textures to sizzling tuttis. The clowning ornaments that the violins add to the closing bars of the first half of the

movement represent the opposite end of the stylistic spectrum from the opening, but somehow we hear it all as connected.

Haydn's experience as both a writer of intimate, chamber textures and of lyrical vocal writing informs the second movement, a sort of aria which departs and returns while conveying the sense of a continuous set of variations. The minuet and trio basically follow the expected pattern for these dances. However, the very regularity of most of the phrasing renders the second half of the trio all that much more surprising, where phrases are elided or are unpredictable in length.

It is in the final movement that Haydn plays his most striking tricks on the audience. The piece begins as a light, dance-like movement, complete with its own false starts and unexpected dynamics. The first section takes us to F Major, something which is quite routine in a work of this kind. Equally routine is the repeat of this section which would normally herald a less predictable central section. However, nothing could have prepared us for what follows: various disjointed attempts at one of the closing themes from the first half scored initially for solo violin and later for violin and flute in unison or octaves. In most environments this scoring would be considered almost incompetent: here it creates the most comical of musical characters. Gradually the music recovers something of its composure and we hear a recapitulation of the opening. The piece is concluded by yet another surprise: a slower rendering of the opening material, giving an impression rather like a musical-box running down. The mechanical character is developed with the "clockwork" keyboard part and, just as we think the final chord has come, Haydn adds a few more — as if the spring contained an unexpected extra twist.

II. Concerto Grosso in G Minor

Handel's Twelve Grand Concertos were published as his Op. 6 in 1740, the fruits of a remarkably productive year of composition (1739) which also saw the birth of such stupendous choral works as Ode for St. Cecilia's Day and Saul. The concertos were designed to fit around these oratorios (and several revivals of

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them besides), and, with a renewal of his royal privilege for copyright, they could serve both the immediate performing purpose and as a profitable publishing venture.

The epithet "Grand" was undoubtedly a marketing ploy on the part of the publisher, but it is remarkably apt. These concertos perhaps mark the most ambitious publications in their genre during the first half of the eighteenth century (musically they are rivalled only by Bach's Brandenburg set) and also represent Handel's most highly polished instrumental writing; the composer seems to have taken unusual care in their presentation.

Stylistically, these concertos indulge the English taste for the rather old-fashioned Corellian concerto, with rather more movements than the streamlined tripartite scheme of Vivaldi or Bach. Although the textures and forms resemble Corelli, Handel goes far further in his bold choice of musical material such as the extraordinarily chromatic fugue subject of the second movement of No. 6. With his unrivalled operatic career behind him, he was also able to create greater depths of expression than his models could afford: for instance, the doleful affect of the opening movement intensifies in the final bars. With the fourth movement's virtuoso violin part, Handel also approaches the fully solo concerto thus integrating the texture of Vivaldi with the form of Corelli. Dance styles are also synthesized within the concerto medium: a melancholy Sarabande opens this concereto and a carefree Minuet-Passepied concludes it. The central Musette with its drones (alluding to bagpipes) takes us into a more rustic world than the highly cultured fugue which precedes it.

In all, it is clear that Handel draws on his enormous experience of musical styles and idioms in order to provide a truly gratifying sequence of movements. Both the pacing of the individual pieces and of the work as a whole show the genius of a composer accustomed to planning an entire evening's entertainment.

III. Schöpfungsmesse (Creation Mass)

At the very end of his compositional career Haydn composed a series of six extraordinary masses, bringing him — as it were — full circle, back to the earliest part of his career as a church musician. This series commemorated the name day of Princess Maria Hermenegild Esterházy, the wife of Haydn's court employer, on 13 September 1796-1802. *The Creation Mass* was the fifth in the cycle, and thus dates from 1801.

Haydn had recently achieved the summit of his fame with his oratorio The Creation, a work that resonated with the Enlightenment sensibilities of the age, with its naturalistic, almost pantheistic interpretation of the creation story. An intimate knowledge of every number from this oratorio would have been essential for everyone in Viennese society of the time. Thus Haydn was able to play one of his most daring musical jokes within the more pious atmosphere of the sung Mass. All would have been prepared for the music to slow down for the most solemn section of the Gloria, Qui tollis peccata mundi (You who takes away the sins of the world, have mercy on us). Flying in the face of convention, Haydn carries on at the same speed and, at this point, uses a direct quotation — complete with its original horn calls — from the duet for Adam and Eve in The Creation (the original text being: "The dew-dropping morn, O how she quickens all"). The expected slowing of tempo follows immediately with Misere nobis (have mercy on us). Some were predictably offended by this trick - knowing the original, many may have thought this music overly secular. But secular sounds had been creeping into church music for many centuries, so it was probably not the style per se that caused offence but the knowledge of the source for the quotation and the flouting of the conventions of mass composition. In some ways, it could be argued that the cheerful music for "Thou who takest away the sins of the world" is eminently appropriate. a spiritual analogue to the cleansing function of the "dew-dropping morn." We do not know the

TUESDAY CONCERT

PROGRAM NOTES

immediate reaction of Haydn's first royal audience for this piece, but the wife of the Austrian Emperor Francis II, Haydn's most influential fan, insisted that he recompose this section for performance in her own court chapel.

As with all Haydn's late masses, this one shows a wonderful synthesis of his entire compositional career while generally preserving something of the solemn air of liturgical music. The Creation-like imagery influences the Sanctus, with its exquisite scoring, and the carefree style of the first Osanna in excelsis. The most pictorial section of all is the Et incarnatus est from the Creed. Here the coming to earth of the Holy Spirit is depicted by a dove-like obbligato for organ (there were apparently no flutes in the Esterházy orchestra at this time), a part that Haydn is known to have played himself (as he did the keyboard part in Symphony 98 only a few years earlier). The medium of the organ, coupled with the naturalistic imagery of the music, perhaps sums up the ethos of the Catholic religion at the beginning of the nineteenth century: traditional sounds of the church are coupled with the sounds of nature, and the Holy Spirit as a force pervading everything we see and hear.

More traditional for church music is the fugue that closes the *Gloria* (*In gloria dei patris*): even here, though, the theme is not reserved just for complex combinations with other motives; it also serves as a

bass line for more melodic, song-like lines and it is also the topic of highly dramatic, chordal declamations. As if to compliment this subtle combination of styles and techniques, the supremely melodic theme of the *Benedictus* — seemingly far away from the cerebral world of Baroque counterpoint — is cleverly combined with itself in a fugal manner. The listener hears a seamless continuity of melody, even though it is actually made up of several vocal lines making counterpoint together.

While a humorous motive undoubtedly lay behind the dovetailing of music and text at the Qui tollis section, such elisions (where, for instance, the text changes before the music does) occur elsewhere: the text of the Christe eleison occurs before the musical texture changes to the lighter, soloistic music that normally characterizes this text; moreover the texts of the Benedictus and Osanna weave around one another rather than being set in strict sequence. This tendency probably owes much to Haydn's earliest mass settings where the text of the longer movements was split into four and sung simultaneously by the singers in order to save time during the service. But it must also owe something to Haydn's mature compositional technique, one of his many means of creating a continuity which — like a silken thread — draws us from one end of each movement to the other, without our ever being quite sure why our attention never failed.

- John Butt

WEDNESDAY, JULY 22, 29 AND AUGUST 5, 8:00 PM, SUNDAY, AUGUST 9, 3:00 PM

CARMEL MISSION BASILICA, RIO ROAD, CARMEL

Founders' Memorial Concert

An Orphan's Inheritance: Music of the Bach Dynasty
Festival Chorale, Members of the Festival Orchestra
Bruce Lamott, Conductor

Processional: Confitebor tibi Domini (Psalm 3)

Plainsong

I. Motets, Unser Leben ist ein Schatten

Johann (Hans) Bach

(Our life is but a shadow)

1604 - 1673

Echo choir: Foster Sommerlad, countertenor

Scott Whitaker, tenor; David Newman, bass

Scott whitaker, tenor; David Newi Frlöser leht

Johann Michael Bach 1648 - 1694

Ich weiss, dass mein Erlöser lebt (I know that my Redeemer lives)

1 01 ± D 1

II. Mass in G Minor, BWV 235

Johann Sebastian Bach 1685 - 1750

Kyrie (Lord have mercy)

Gloria

Gloria in excelsis (Glory be to God on high)

Domine Deus, rex coelestis (Lord God, Heavenly King)

Qui tollis peccata mundi (Thou that takest away the sins of the world)

Quoniam tu solus (For Thou alone art holy)

Cum Sancto Spiritu (With the Holy Spirit)
Virginia Gnesa Chen, mezzo-soprano; Kim Childs, tenor
David Newman, bass; Neil Tatman, oboe obbligato

III. Ouverture in D Major (Orchestral Suite No. 4)

Johann Bernhard Bach

1676 - 1749

Ouverture

Caprice I

Passepied I & II

Caprice II

Air

Caprice III

IV. Motet, Sei lieber Tag willkommen (Welcome the Blessed Day)

Johann Michael Bach

V. Motet for double chorus, Ich lasse dich nicht (I will not abandon Thee)

Johann Christoph Bach

1642 - 1703

VI. Cantata BWV 137, Lobe den Herren (Praise to the Lord)

I.S. Bach

Verse 1. Chorus: Praise to the Lord, the Almighty

Verse 2. Aria (alto): (...who reigns over all things)

Verse 3. Duet (soprano, bass): (...who adorns you with spendor)

Verse 4. Aria (tenor): Lobe, lobe den Herren (...who blesses your estate)

Verse 5. Chorale: Lobe den Herren (...let all that have breath, praise His name.)

Diane Thomas, soprano; Foster Sommerlad, countertenor

David Vanderwal, tenor; Paul Grindlay, bass

Catherine Emes, violin obbligato; Wolfgang Basch, trumpet obbligato

continuo: Allen Whear, cello; Jordan Frazier, bass; Daniel Lockert, organ

Recessionals: Marche - La Joye (from Orchestral Suite No. 4)

J. B. Bach Plainchant

Te Deum laudamus (We praise Thee, O Lord)

Stahl Motor Company Mercedes-Benz

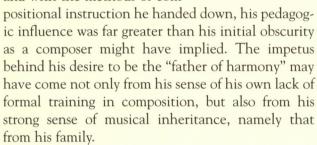
This concert is generously sponsored by Stahl Motor Company This concert will be delay broadcast on KUSP-FM 88.9 on Thursday, August 5 at 7 p.m.

Mission Concert

PROGRAM NOTES

Bach as family archivist

It was perhaps J.S. Bach who was the figure most responsible for creating the profession of "composer" in the eighteenth century. With his extraordinarily large cohort of students and with the methods of com-



The Bach family first came to Germany as Lutheran refugees from Hungary in the late 16th century. Veitus Bach was a baker by trade, but, as an avid musician, engendered perhaps the largest dynasty of musicians ever known in the western world. So ubiquitous was the family profession that in some parts of Germany the very word "Bach" was a synonym for musician. The first composer in the family for whom works survive was Veit's grandson Johann ("Hans" 1604-1673). However it is important to realize that virtually none of the Bachs before Sebastian would have conceived of themselves as "composers" If they composed — and by no means all did — it was as part of a larger profession (or craft) of music, which involved versatility on a wide range of instruments and the ability to adapt all forms of music to the occasion at hand. Thus it was Sebastian who, observing the compositional strengths of his ancestors and elder relations, saw their pieces as more durable than they themselves might have realized. In the last decade or so of his life he put together the so-called "Old Bacharchive," a collection of family works that he treasured (and probably performed), to be handed over to his own sons.

As a child Bach would have been closely acquainted with his father's cousins, the brothers Johann Christoph (1642-1703) and Johann Michael (1648-



1694). Christoph, as both town and court organist in Eisenach, may well have been the first organist Sebastian ever heard. Sebastian referred to him in his genealogy of the family as a "profound composer" and Emanuel Bach also admired him. While his organ works are

indistinguishable from most others of their period, his vocal works are extraordinarily expressive and are among the most striking works of their age. So closely associated with high musical quality did Christoph become that it is even possible that some of his works have become confused with early works of Sebastian. The Bach scholar Daniel Melamed has argued strongly that the motet Ich lasse dich nicht, du segnest mich denn attributed to Christoph, is, in fact, the work of the younger Bach. The very problem of authorship demonstrates the point that in Sebastian's youth, originality and the notion of "copyright" were hardly at a premium. Throughout his career, Sebastian's concern was for the highest of musical quality regardless of authorship; Christoph and Sebastian would doubtless have been more interested in the musical strength of Ich lasse dich nicht than in which of them actually wrote it.

Although Bach would have been under ten when Johann Michael died, he would have been a very familiar figure to him as the father of his first wife (and second cousin), Maria Barbara. So ubiquitous was the family firm that Bachs often intermarried and this particular union has often been viewed alternatively as the "genetic disaster" that produced the eccentric Wilhelm Friedemann and the ill-fated Johann Gottfried Bernhard or as the "genetic miracle" that produced Carl Philipp Emanuel. Six works of Michael were preserved in the Bach archive, all of which show him to be a composer of almost the same talent as his brother Christoph. His organ music is particularly strong (again, it is sometimes confused with Sebastian's) and his motets are among the most striking of the age.

Johann Bernhard (1676-1749) replaced his uncle, Johann Christoph as organist in Eisenach. He is the

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only Bach older than Sebastian who left a significant quantity of instrumental works, composed for the Eisenach court under the strong influence of the young Telemann. Sebastian copied four of his orchestral suites ("Ouvertures") for use by his own collegium musicum in Leipzig. It is interesting to note that Bach was performing "new" music from his family after he had, in fact, already composed most of his own suites. Even as a fully mature composer he was thus still keen to perform the music of others.

Lobe den Herren, Cantata 137, comes from J.S. Bach's cycle of cantatas based almost entirely on Lutheran chorales, 1724-5. Unlike the others which take the chorale text and melody literally only for the first and last verses — this one returns to the method Bach employed in Mühlhausen in Cantata 4, in employing the original chorale text and melody in every movement. Thus it contains no recitatives or poetic arias and shows Bach working in an archaic mode, returning as it were to the conventions of his elder family. In the same way that Bach recycled earlier forms of music that, to many, would have been out of date, he reused the second movement (a trio for alto, violin and continuo) in his Schübler Chorales for organ. But rather than sounding archaic curiosity in its later version, it comes across as one of the most daring organ pieces of its time, where this traditionally staid instrument has to play a virtuoso obbligato in the manner of a violin. Furthermore, Bach reused the last movement of the cantata, complete with trumpets and timpani, in a wedding cantata some five years later. Given that the cantata was based on a popular thanksgiving hymn (still used by many churches today), Bach performed the cantata on at least one further occasion during the last five years of his life.

While Bach was keen to preserve and reuse the music of both his close and distant family he also

took a similar attitude to his own music. It seems that a large proportion of his Latin Mass music (not least the main part of the *B Minor Mass* itself) provided him with an occasion to reuse pieces out of his German church music, transcribing them for a more durable context, perhaps. The short Lutheran Masses (comprising only *Kyrie* and *Gloria*) have been unjustly neglected over the years on account of their "lack of originality." However, they do not represent Bach at his laziest — quite the opposite; he often carefully reworked the music and refined the lines to fit in the newer piece, so they may in fact provide us with some of the finest music of his entire career.

The G Minor Mass (originating from the late 1730s) begins with a movement from Cantata 102 which, appropriately, also begins like the Kyrie text. with a plea to God; thus Bach is able to preserve — indeed intensify — an emotion that the music was already designed to express. The movement conveniently falls into three sections: a rather pointed fugal passage for the Christe and a more solemn fugue for the final Kyrie. The Gloria opens with a truncated version of the opening chorus of Cantata 72, a hymn of praise to the will of God. Most of the remaining movements come from Cantata 187: a strongly profiled bass aria for the Gratias and a good-hearted dance for the Domine fili. The most expressive number, the Qui tollis, comes from a movement that originally concerned God's care for all living creatures, a most apt affect. The point at which the Gloria accelerates (Quoniam tu solus) corresponds with the point at which the original movement exhorted us to drop all sorrow. The Mass ends, interestingly, with an adaptation of the opening chorus of the cantata — a good example to prove that the introduction and conclusion of an oration are often interchangeable, both in their own way being designed to capture the attention of the listener.

- John Butt

JULY 23, 30 AND AUGUST 6, 8:00 PM, SUNSET CENTER THEATER

Capriccio Stravagante: Concertos on Baroque Instruments Elizabeth Wallfisch, Baroque violin

I. Die Bauernkirchfahrt genandt (The trip to the Country Church) for strings and basso continuo Heinrich Ignaz Franz von Biber 1664 - 1704

Adagio

Presto

Die Bauern Kirchfahrt

Adagio

Aria (allegro)

Allegro

Andante

II. Sonata di Viole - à sei from "Consentus Musicus" Concertino di due violini, e leuto Concerto grosso di viole Alessandro Stradella

1644 - 1682

III. Capriccio Stravagante including representations of

La Lira (The Lyre)

Il Flautino (The Picolo)

Carlo Farina c.1600 - c.1640

Il pifferino (The Fife)

Il tremulo (The Tremolo)

La lira variata (The Lyre Variations) Il pifferino della soldatesca (The Soldier's Fife)

Il gatto (The Cat)

La trombetta (The Trumpet) Il clarino (The High Trumpet)

Il cane (The Dog)

Le Gnachere (The Castanets)

La chitarra Spagnuola (The Spanish Guitar)

La Gallina (The Hen)

INTERMISSION

IV. Sonata No. 5, a sei, from Sonatae Tam aris quam aules servientes (Sonatas for both church and court)

Biber

Adagio

Presto

Adagio

Presto

Adagio

Allegro

Adagio

THURSDAY CONCERT

JULY 23, 30 AND AUGUST 6, 8:00 PM, SUNSET CENTER THEATER

V. Concerto grosso in D-Major, Op. 6, No. 1

Archangelo Corelli 1653 - 1713

Largo-Allegro Largo-Allegro Largo-Allegro Allegro

VI. Concerto, Op. 3, No. 12 for violin and strings

Pietro Antonio Locatelli 1695 - 1764

"Il labirinto armonico," facile aditus, difficile exitus

(The harmonic labyrinth easily entered, difficult to exit)

Allegro-Capriccio Largo-Presto Allegro-Capriccio

> Elizabeth Wallfisch, David Myford, Cynthia Roberts, Nina Falk, Lisa Ferguson, Josesph Tan, Lise Nadon, Donna Poole, violins George Thomson, Michelle Dulak, Vicki Gunn, violas Douglas McNames, Jennifer Morsches, cellos Joëlle Morton, violone; John Butt, harpsichord

THURSDAY CONCERT

PROGRAM NOTES

We tend to think of the nineteenth century as the time of program music — music following a programmatic narrative — and character music — music mimicing a particular character, animal or thing. However, with the rediscovery of much seventeenth-century music, it is becoming increasingly evident that many Baroque composers relished music's power of mimicry. Moreover, the entirely new genre of opera opened up the possibility that music might be able to tell stories on its own. The programmatic tradition was particularly strong in German lands, perhaps partly in compensation for that lack of a truly indigenous operatic tradition and also due to the great interest in instrumental textures for their own sake.

Heinrich Ignaz Franz von Biber is rapidly becoming — three hundred years too late — the most important Austrian composer of the late seventeeth century. He was probably best known in his own life time as the most outstanding violinist of the age although his compositions were well received and seem to have travelled even further than he did. Now we have only his compositions, but in them seems to survive an echo of Biber the consumate virtuoso. The Bauerkirchfahrt sonata immediately displays Biber's vivid pictorial imagination, the movements following one another like a sequence of caricatures. The sonata from the church-court collection shows Biber's continuation of the Renaissance dance tradition where a sequence of short movements, each repeated, follow one another. The texture is deliciously rich, topped by two extremely agile violins.

Farina was brought up in the virtuoso violin school of Mantua, arguably the first real center of violin virtuosity. In 1625 he became a violinist at the court of Dresden and it was here that most of his surviving music was composed. Thus he was able to introduce the newest of Italian violin techniques into the most significant German court (where Schütz was also active). The Capriccio demonstrates some of the extreme playing techniques with which the first violin virtuosos experimented: glissandi, multiple stopping, playing with the wood of the bow (col legno) and playing close to the bridge to create a wirey

sound (*sul ponticello*). Although many might consider such a work superficial musically, it inspired a whole generation of German violinists and sparked a tradition for demanding, vibrant violin writing that culminated in the achievement of Bach.

Alessandro Stradella begun his life and career in Rome enjoying what seems to have been a relatively high status for a musician, working to commission for the exhiled Queen Christina of Sweden and the Colonna family. He was involved in an embezzlement plot in 1669 but left Rome for only a short while; it was in 1677 that Cardinal Cibo caused him to be expelled from Rome. He was soon to escape from Venice too, this time with the mistress of his employer Alvise Contarini. Contarini set men to Turin to take back the mistress and kill Stradella. All that seems certain from this incident is that the assassination attempt was unsuccessful and that the composer left for Genoa where he seems to have spent the rest of his life. Stradella's Sonata di viole is an early example of the 3concerto grosso, 2 a development of some of the multiple choirs sometimes employed in vocal church music. Basically a small group (concertino) of two violins and lute alternates with the entire string band, the two groups joining together in the third movement. While there is not a great difference in the style and difficulty of the music it presents a subtle contrast of sonority and volume.

Stradella's sonata and later concertos may well have influenced Corelli, with whom the composer was acquainted. While Corelli's own concerti grossi did not appear until after his death in 1714, he had been experimenting in the genre throughout his career. Corelli basically took the texture of the trio sonata (two violins and continuo) as the basis of the concertino group. The full orchestra, rather than performing antiphonally, doubles and reinforces the concertino at certain points, thus giving a vivid form of shading to the music (Corelli still permits the music to be performed without the full orchestra if a chamber version is needed). These concertos, like all of Corelli's published instrumental music, come at the end of a long process of composition, performance and refinement giving the music a level of

THURSDAY CONCERT

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purity that was justly praised and imitated by subsequent generations.

The D Major Concerto revels in a plethora of shadow devices: the piano and forte directions in the opening movement: the interlocking lines of the solo violins in the first Allegro; the solo cello shadowed in longer notes by the continuo section; the solo-tutti dialogue of the Largo. The first Allegro has a sequence of slow and fast sections not unlike that frequently employed by Biber. Here though there is much more integration with each slow and fast section relating to its neighbors. The final movement presents perhaps the most subtle shading with the two solo violins first passing their movement from one to the other; then the two join together in fast triplet passages; then the first violin predominates. And finally the soloists drop out and the orchestral texture simplifies for the final bars. It all sounds as if Corelli were opening, then gradually shutting a musical camera obscura; only the darkest shadows remain in the final measures.

While Corelli must have drawn considerable inspiration from Stradella, he himself must have

influenced the young Locatelli, although it is now doubtful that Locatelli could have undertaken any protracted study with the ailing violinist. After a short career traveling around Europe as a legendary virtuoso Locatelli settled in Amsterdam in 1729 and remained settled there for the remainder of his life. Here he cultivated an entirely amateur orchestra from which professionals were barred. It was with this group that he presumably tried out the numerous sets of sonatas and concertos that he published over the coming years. He still remained a legend for the facility and sweetness of his playing (which would apparently cause a canary to fall from its perch in pleasure), much of which seems to survive into his instrumental writing. All Locatelli's concertos build on the clarity of texture and form that Corelli established. Yet they also develop the galant, mannerist style of their own day creating an unusual mix of virtuosity and sweetness that seems almost to reflect the hothouse atmosphere of his Amsterdam household.

- John Butt

JULY 24, 31 AND AUGUST 7, 8:00 PM, SUNSET CENTER THEATER

ENDIMIONE

Opera in Two Acts by Johann Christian Bach 1735 - 1782

> Libretto by Pietro Metastasio

Revised by Giovan Gualberto Botarelli

Sung in Italian with English Supertitles

CAST

Festival Chorale and Orchestra

Bruno Weil, Conductor

Supertitles by Kip Cranna

Synopsis

ACT I

Diana, goddess of the hunt, wakes her sleeping attendant Nice, and guesses by her pensive demeanor that she is in love. This is forbidden within Diana's realm, but Nice maintains unconvincingly that she cares only for the hunt. Cupid, in the guise of the shepherd Alcestes, asks to join Diana's companions, and she agrees so long as he observes her rule: stick to hunting and avoid love. "Alcestes" declares he would rather have both, though she warns him of love's consequences. Nice, lamenting her unrequited love for Endimione, is interrupted by a chorus of passing hunters. The huntsman Endimione arrives in pursuit of game, and rebuffs Nice's affections, saying he favors only hunting. Cupid encourages Nice to trust in love's power. Endimione takes a break from his hunting for a nap. Diana discovers the sleeping youth, and Cupid sees to it that she falls instantly in love with him. Endimione awakens, and after some hesitation, joins her in declaring mutual devotion.

ACT II

Cupid tests Diana by telling her that two of her subjects, Nice and Endimione, have disobeved her law by falling in love. Diana's jealous, angry reaction is Cupid's proof of his power over the goddess. Nice confesses to her shocked companions that she pines with love. Diana upbraids her, but is interrupted by the arrival of Cupid with the false news that Endimione has been killed by a wild boar, prompting Diana's overwrought lament. Cupid confesses to Nice that his story is false, and she regrets that she is thus allowed neither to love nor grieve. Diana is relieved to find Endimione alive. Over her objection he goes to cancel his hunting plans, but offers elaborate assurance of his prompt return. Having surrendered to love, Diana forgives Nice for having done the same. Cupid reassures Nice that she too will soon find happiness. When Endimione rejoins Diana, "Alcestes" reveals his true identity as the god of love, and all do him proper honors.

Unlike his famous father, who wrote no operas, Johann Christian Bach became one of the leading opera composers of his generation. In fact he followed somewhat in the footsteps of Handel by becoming the preeminent German composer of Italian opera in England during the twenty years he spent in London.

The youngest son of Johann Sebastian and Anna Magdalena Bach, Christian was fifteen when his father died, after which he lived for a time with his brother Carl Phillip Emanuel Bach in Berlin. He soon traveled to Italy, however, where he fully absorbed the Italian opera style, embraced Catholicism (what would his super-Lutheran father have said?) and became organist at the cathedral in Milan. But it was in the field of opera rather than sacred music that he was destined to make his mark. After some initial opera successes in Turin and Naples, he was invited to London in 1762, and would spend almost all of his remaining life there.

In addition to his operatic activities, Christian Bach soon made friends with England's German-born Queen Charlotte, wife of George III, and was made the queen's music-master. He later made the acquaintance of the eight-year-old Mozart during the latter's 1764 visit to London, and was to have a profound influence on the young genius' developing musical style.

When the principal flute of the renowned Mannheim orchestra, Johann Baptist Wendling, visited London in 1771, Bach soon became his friend and enlisted his participation in his new "serenata," *Endimione*, which premiered at the King's Theater on April 6, 1772. The Italian prima donna who sang the role of the goddess Diana, Cecilia Grassi, was to become Bach's wife the following year.

Probably through Wendling's influence, Bach was invited to Mannheim later that same year to compose an opera (*Temistocle*) for the Elector Karl Theodor's name day. Perhaps during that visit, or more likely on a return visit to Mannheim in 1774, Bach apparently revived *Endimione*, with some

FRIDAY CONCERT

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revisions, this time with Wendling's wife Dorothea in the role of Diana.

A "serenata" was a light opera or dramatic cantata with only a few characters which could if necessary be performed with minimal scenery in a princely salon (although, as noted, *Endimione* was performed in theaters). The text of the piece was derived from Metastasio, the greatest of the *opera seria* librettists, but was heavily revised by G. G. Bottarelli, Bach's regular London librettist, who trimmed the recitatives and added ensembles as well as making changes in the arias.

Endimione can be considered a "comedy" not in the sense that its characters or situations are inherently ludicrous or funny. Rather one must take the point of view of Bach's audience of opera-going Londoners well familiar with fawning pastoral allegories and serious, morally upright plots derived from Greek mythology. In this context the characters of Endimione can be seen to offer a lighter touch, inhabiting a world of slightly less taxing dilemmas. Their principal amusement (and consequently ours) is their excessive fondness for hunting.

Diana, the goddess of the hunt, is so obsessed with her pastime that she has forbidden any of her followers to waste valuable time by falling in love. This suits our hero, *Endimione*, whose own passion for hunting leaves no room for the opposite sex. Diana's young friend Nice, too, pretends to have no interest other than the hunt, though she secretly pines for the heedless *Endimione*. The plot thickens when that mischievous prankster Cupid, the boyish god of love (disguised here as a shepherd — what would an 18th-century opera <u>be</u> without a disguise or two?) joins Diana's merry band with the express intention of diverting attention from hapless game animals long enough to inspire some true romance.

The opera begins with a characteristic Italian-style overture or *sinfonia*. Despite its light dramatic tone, the music of *Endimione* is far from simplistic, and in fact places heavy demands on its performers. The arias, mostly in *da capo*, or ABA form, are lengthy and virtuosic, with elaborate vocal phrasing and

extended orchestral introductions ("ritornelli"). The talents of Bach's flautist friend Wendling are well displayed in the flute obbligato accompaniment to Diana's first aria (sung to the disguised Cupid), Semplicetto, ancor non sai ("Foolish boy, you don't yet know"), whose opening ritornello, complete with flute cadenza, resembles a concerto exposition.

Our indolent hero's aria in praise of sleep (*Grato sonno*) is perhaps a parody of the many falling-asleep arias to be found in the *opera seria*, where they offered a useful device for avoiding a singer's otherwise obligatory exit after an aria, instead keeping a character onstage to be of use in the following scene. Diana's infatuation with Endimione (the result of Cupid's artful scheming) is an obvious allusion to the familiar tale of the love goddess and the handsome youth with whom she fell in love: Venus and Adonis. Discovered by a love-struck Diana, the artless Endimione awakens into a situation ripe for a love duet, but his words are equivocal (*Non so dir se sono amante* — "I can't say I'm in love"), despite some quite convincing music.

Further allusion to myth of Venus and her beloved Adonis, who was killed tragically by a wild boar, is made in the second act, when Cupid demonstrates Diana's capitulation to love with his false news that Endimione has met a similar fate. Diana's wild overreaction parodies the self-pitying heroines of tragic opera, yet her accompanied recitative can only manage a few bars in the minor mode before reverting to a more reassuring major tonality.

Diana's relief at finding her beloved alive is tempered by his sudden insistence upon leaving again (on the rather lame excuse of calling off an intended hunt.) His florid and over-long farewell aria Vado per un momento ("I go for a moment") will no doubt remind Gilbert and Sullivan fans of a famous retort from The Pirates of Penzance: "Yes, but you don't go!" In the end love conquers all, with Cupid easily proving his power to distract hunting devotees from the chase. Even poor Nice is left with the promise of future romance. No harm is done, and some delightful singing is enjoyed along the way.

- Kip Cranna

JULY 22, 5:30 PM, CHURCH IN THE FOREST, STEVENSON SCHOOL, PEBBLE BEACH

Sparrows in the Twilight

San Francisco Boys Chorus, Ian Robertson, Conductor Young Musicians from California Summer Music Members of the Festival Chorale and Orchestra

I. Quartet in C Major, K. 157

Wolfgang Amadeus Mozart

1756 - 1791

Allegro

Andante

Presto

From California Summer Music

Carla Brasch, Denise Wong, violins; Tom Price, viola; Nick Anton, cello

II. from Cantata BWV 78, Jesu, der du meine Seele

Johann Sebastian Bach

1685 - 1750

Aria: Wir eilen mit schwachen, doch emsigen Schritten (We hasten with weak but eager steps)

Ave Verum Corpus, K. 618

San Francisco Boys Chorus

W. A. Mozart

III. Quartet in B-Flat Major, K. 458, "Hunt"

Mozart

Allegro vivace assai

Minuetto

Willinett

Adagio

Allegro assai

From California Summer Music:

Yumi Sagiuchi, Davina Hong, violins; Josh Singer, viola; Paul Wianko, cello

IV. Missa brevis in C Major, K. 220, Spatzenmesse (Sparrow Mass)

Mozart

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

Soprano and alto soloists from San Francisco Boys Chorus Members of the Festival Chorale and Orchestra including Scott Whitaker, *tenor*; Tom Hart, *bass*

> Laura Dahl, organ Ian Robertson, conductor

Wine and Cheese Reception for audience members at 4:30 p.m. Courtesy of Stevenson School

The Carmel Bach Festival is indebted to Joseph Wandke, President, and Donna Igleheart, Director of Development, Stevenson School and to the Rev. Harold Englundfor the use of this beautiful church

This concert will be delay broadcast on KUSP-FM 88.9 on Wednesday, July 29 at 10 a.m.

A Celebration of Women Composers of the Baroque

Rosa Lamoreaux, soprano; Catherine Robbin, mezzo-soprano Nina Falk, violin; Douglas McNames, cello; John Butt, harpsichord

I. Canto di bella bocca: Che dolce udire (Song of the Lovely Lips: What sweet sound) Barbara Strozzi 1619 - c. 1664

II. Sonata No. 6 in A Major

Elizabeth Jacquet de la Guèrre

1666 - 1729

Allemande Presto

Adagio Aria

Adagio Presto

Aria

III. Aria of the Shepherd

Maria, dolce Maria (Mary, sweet Mary) Che t'ho fatt'io (What have I done to you?) Francesca Caccini

E. J. de la Guèrre

1587 - 1630

IV. Semele: Cantata avec Simphonie

Prélude

Récitatif: Jupiter avoit un indiscret

Air: Ne peuton vivre

Prelude

Récitatif: Mais quel bruit

Air: Quel triomphe, quelle victoire

Bruit

Récitatif: Ah! Quel embrasement

Air: Lorsque l'Amour

Isabella Leonarda

1620 - 1704

Adagio

Allegro e presto Vivace e Largo

(Adagio)

Aria, adagio

Veloce

VI. Dialogo in partenza: Anima del mio core

(Dialogue in parting: Beloved of my heart) Sonetto proemio dell'opera: Mercé di voi (Sonnet in preface to a work: Thanks to you)

V. Duodecima: Sonata for Violin and Continuo, Op. 16 (1693)

B. Strozzi

Wine and Cheese Reception for audience members at 4:30 p.m. Courtesy of Stevenson School

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This concert will be delay broadcast on KUSP-FM 88.9 on Wednesday, August 5 at 10 a.m.

The Seven Last Words of Christ, Hob. III:50-56 (1787)

Franz Josef Haydn (1732 - 1809)

Sieben Sonaten mit einer Einleitung und am Schluss ein Erdbehen (Seven Sonatas with an Introduction and at the end, an Earthquake)

The Festival Quartet Elizabeth Wallfisch, David Myford, violins George Thomson, viola, Douglas McNames, cello

L'introduzione Maestoso ed Adagio

Sonata 1

Largo Pater Pater dimitte illis, quia nesci unt, quid faciunt (Father, forgive them, for they know not what they do)

Sonata 2

Grave e cantabile *Hodie mecum eris in Paradiso*Verily I say unto thee, today shalt thou be with me in Paradise

Sonata 3

Grave Mulier ecce filius tuus. Esse Mater Tua Woman, behold they son? Behold they mother!

Sonata 4

Largo Deus meus, Deus meus, utquid dereliquisti me My God, my God, why hast thou forsaken me?

Sonata 5

Adagio Sitio (I thirst)

Sonata 6

Lento Consumatum est! (It is finished!)

Sonata 7

Largo In Manus Tuas Domine, commendo Spiritum meum Father, into thy hands I commend my spirit

In Terremoto Presto con tutta la forza
(The earthquake-quick tempo with all the force possible

Wine and Cheese Reception for audience members at 4:30 p.m. Courtesy of Stevenson School

The Carmel Bach Festival is indebted to Joseph Wandke, President, and Donna Igleheart, Director of Development, Stevenson School and to the Rev. Harold Englund for the use of this beautiful church

This concert will be delay broadcast on KUSP-FM 88.9 in July of 1999.

LATE NIGHT SPECIAL CONCERT

AUGUST 3, 10:30 PM, SUNSET CENTER THEATER

Songs without Words: Wallfisch by Candlelight

Elizabeth Wallfisch, Baroque violin

I. Sonata No. VI. (performance dedicated to Gloria Eive)

Giuseppe Tartini 1692 - 1770

"Senti lo mare" Andante Cantabile

Allegro Cantabile

Giga

Allegro Assai "L'onda che mormora fra sponda e sponda, l'aura che tremola Tra fronda e fronda, è meno instabile del vostro cuor"

(The wave that murmurs between shore and shore A breeze that flutters between leaf and leaf Is less inconsistent than your heart)

II. Passaggio rotto and Fantasia for violino senza basso from "Ayrs for the violin"

Niccolo Matteis ? - c.1707

III. Sonata No. 3 for Solo Violin in C Major, BWV 1005

Johann Sebastian Bach 1685 - 1750

3

Adagio Fuga

Largo

Allegro Assai

JULY 25, AUGUST 1 AND 8, 11:00 AM, SUNSET CENTER THEATER

INTERMEZZO NO. 1

Amadeus Remembered

Wolfgang Amadeus Mozart 1756 - 1791

I. Quintet in E-flat Major for Horn and Strings, K. 407

Allegro Andante Allegro

II. Quintet in C Major for Strings, K. 515

Allegro di molto Andante Menuetto, Trio allegretto Allegro

III. Serenade No. 11 in C Minor, K. 388

Allegro
Andante
Menuetto in canone
Allegro

Glen Swarts, horn
David Myford, Catherine Emes, violins
George Thomson, Meg Eldridge, violas
Douglas McNames, cello
Roger Cole, Neil Tatman, oboes
Cheryl Renk, Frank Renk, clarinets
Loren Tayerle, horn
Jesse Read, Britt Hebert, bassoons

INTERMEZZO NO. 1 • PROGRAM NOTES

I. Quintet in E-flat Major for Horn and Strings

This quintet probably dates from 1782 and thus may be thought of as a prototype for the sequence of horn concertos Mozart began the following year. All these pieces are associated with Mozart's friend, the virtuoso horn player Joseph Leutgeb, whom the composer seemed to enjoy insulting on the autograph pages of the horn concertos. The quintet is, unusually, scored for two violas rather than two violins, perhaps designed to balance the mellow tone and alto range of the horn itself. Almost from the start, the horn receives a lyrical melodic line, something which Leutgeb was renowned for executing. The first movement also shares something of the dark C-Minor character of the wind serenade from the same year (K 388) although this is the secondary, rather than primary, tonality.

Given the strain of playing the horn, particularly the natural horn that Leutgeb would have used, this is understandably the smallest in scale of Mozart's quintets. With the comparatively short length of the movements, the listener is more likely to remember the beginning of each when they are heard in sequence; this may have given Mozart the idea of relating their opening gestures (particularly noticeable in the case of the last two movements). The central movement seems to serve as both minuet (dance) and slow movement (aria). Perhaps the last movement demonstrates most charmingly the slapstick partnership of composer and horn player: the music cannot decide whether it is a rondo, a set of variations, or a more serious sonata movement; it is full of delightful surprise returns and moments of anticipation, sudden gestures of alarm and passion, and even an attempted fugue.

II. Quintet in C Major for Strings

We tend to think of the string quintet as an eccentric maiden aunt to the string quartet. Yet in Mozart's time it was not so clear that the quartet, so favored by Haydn, would eventually engender such a long and glorious history. Mozart wrote two string quintets in 1787 (together with the string arrangement of the C Minor Wind Serenade K 388) just before he wrote three quartets in honor of the Prussian King. It may be that the quintets were orig-

inally associated with this latter project, since Frederick Wilhelm II had cultivated the string quintets of Boccherini with their characteristic parts for two cellos. These quintets by Mozart also follow on the heels of his six quartets in honor of Haydn, works that — as is well known — gave the composer considerable difficulty. It may be then that these works with an extra viola part were a continuation of the challenge he found in the quartets.

The C Major String Quintet opens with one of the longest first movements of its time, which suggests that Mozart balanced the challenge of the expanded scoring with a temporal length well beyond that to which he was accustomed. Another interesting feature is that the "fiveness" of the scoring is balanced at the opening by five-bar phrasing - one bar longer than the "Classical" norm. The scoring also allows Mozart more varied combinations of instruments: sometimes we hear them imitating each other in five successive entries; other times they might combine in pairs with the fifth instrument (often the cello) going its own way. One particular favorite of the first movement is to have the three middle instruments provide the background to a dialogue between first violin and cello.

Although there has been some controversy regarding Mozart's intended ordering of the movements, the minuet in second position balances the monumentality of the opening movement and the expressive intensity of the third. The trio to the minuet is, unusually, placed in a different (flatter) key, which renders the return of the minuet much brighter, this perhaps compensates for the rather understated character of the minuet.

The slow movement shows a typical quality that Mozart was able to cultivate in his later works: the combination of unrivalled lyricism with both florid ornamentation and an extremely complex — almost Bachian — texture. All this serves the intensity of the emotion, rather than confusing the listener; it is almost as if Mozart knew the saturation point of the music, as if the addition of only one more note would sound excessive.

SATURDAY RECITAL

INTERMEZZO NO. 1 • PROGRAM NOTES

In the last movement Mozart manages to combine the lightness of a rondo form (i.e. one in which the opening theme keeps coming "round" in more-orless its original form) with the more discursive character of sonata form. Again this shows his ability to balance "high" and "low" — compositional sophistication with accessibility and charm.

III. Serenade No. 11 in C Minor

Mozart added the date 1782 to his score of the C Minor Wind Serenade; this is virtually the only biographical fact we know about the work. However, several events had recently happened which might elucidate the origins of this remarkable composition: Mozart had, within the previous year, moved to Vienna, which allowed him considerably more musical independence than Salzburg; he had recently married Constanza Weber; and he had recently discovered the musical salon of Baron Gottfried Van Swieten, where he encountered many works by J. S. Bach for the first time. Both the latter influences (that is, the wife — who encouraged Mozart to write fugues — and Bach — who may have done the same thing, in a posthumous sort of way) may account for the intensely intricate nature of the work. Moreover, by overthrowing many of the conventions that traditionally went with the genre of "Serenade" (i.e. light "night" music to eat and love to), Mozart seems to be mirroring one of the most fascinating aspects of Bach — a composer who drew severe censure for his flouting of the conventional categories of music. Given that Mozart later arranged this piece for string quintet (a more workable medium for the performance of somewhat cerebral music) it may be that the wind version was prepared for a specific purpose that was not necessarily to recur. Certainly the wind scoring is superb, a striking reminder that a composer could often show his skill in manipulating timbre as much as he could in the more "fundamental" arts of melody, harmony and rhythm.

As with many of Mozart's great minor-mode works, this piece shows his mastery of the most vivid contrasts of mood: the opening is one of the darkest he was able to create, yet the next theme — a light oboe melody with "Alberti" (broken-chord) accompaniment for clarinets — returns us to the Serenade

world of open-air amusements. Yet he is not content to exploit just this contrast: the melody opening the second half of the first movement (clarinet) is supremely vocal, as is the theme of the second movement, both reflecting the composer's already extensive experience with singers. So human does this sort of writing sound that we imagine we almost hear the words, as if on the very tip of our ears. While the first movement exploits moods unusual in serenades, the third movement — a minuet, as would be expected — adopts the singularly "inappropriate" idiom of the canon, where, for instance, the oboes of the opening are imitated exactly by the bassoons, one bar later. For most composers this would sound like an excessively academic exercise and, while it is likely that Mozart did relish the compositional challenge, it is striking how he manages to direct the canonic device toward a rather more playful, kittenish affect. The accompanying trio takes the canonic device one stage further by having the following voice duplicate the leader in mirror inversion (i.e. going down where the other goes up, and vice versa); all of this is accomplished with classical phrasing and elegant cadences that remind us-just — of the dance-like origins of the classical minuet and trio.

All of the contrasts and versatility betrayed by the first three movements play a part in the success of the variation finale, seemingly a catalogue of moods, melodies and motives, all to be seen through the constraints of a consistent theme. Like so many of Mozart's variation sets, this one gradually breaks out of the strict form of successive variation and becomes a free fantasy on the opening theme, taking us — at last — to C Major, which seems to be a resolution for the piece as a whole.

- John Butt

Monday Harpsichord Recital

JULY 20, 27 AND AUGUST 3, 10:30 AM, ALL SAINTS CHURCH, DOLORES & 9TH, CARMEL

INTERMEZZO NO. 2

Fugue, Fantasy and French Fads: the Fickle Harpsichord and its Foibles

John Butt, harpsichord

I. Five Preludes and Fugues

from The Well-Tempered Clavier, Book One

No. 1 in C Major, BWV 846

No. 16 in G Minor, BWV 861

No. 8 in E-Flat/D-Sharp Minor, BWV 853

No. 3 in C-Sharp Major, BWV 848

No. 24 in B Minor, BWV 869

Johann Sebastian Bach 1685 - 1750

II. Four Fantasies in Italian and French Styles

(A different selection each week)

Georg Phillipp Telemann 1681 - 1767

J. S. Bach

III. Partita No. 5 in G Major from Clavier Übung, Part I, BWV 829

Prelude

Allemande

Courante

Sarabande

Tempo di Minuetto

Passepied

Gigue

This performance is generously sponsored by Violet Jabara Jacobs

Monday Harpsichord Recital

INTERMEZZO NO. 2 • PROGRAM NOTES

I. Five Preludes and Fugues

Although legend has it that Bach composed his Well-Tempered Clavier, Book I during a time of discontent and boredom, without access to an instrument, it seems certain that the pieces were drawn together from a variety of earlier sources and that the process of compilation and composition was relatively protracted (reaching roughly the present form in 1722, just before he moved to Leipzig). Certainly the notion of writing a collection of pieces in every possible key (to most composers at that time many of these were only theoretical possibilities) must have required some thought. Bach also definitively established the practice of pairing a prelude with an independent fugue, something that had heretofore only been a sporadic variant of what was usually a much looser patterning (in which free and fugal sections tended to alternate with one another).

Bach clearly shared the encyclopedic tendencies of his age in his desire not only to cover every possible tonality but also to give an exhaustive collection of the styles, techniques and moods that are possible within his chosen medium. The haunting opening piece was originally composed as a simple succession of chords; the arpeggiated version we know today is only one particular way of realizing the potential of the original. Other preludes similarly use arpeggios, spinning them into more playful pieces with more implied lines of music (C-Sharp Major) or making a more tempestuous, emotive affect (G Minor); the E-Flat Minor Prelude spins a beautiful, Sarabande-like melody out of its arpeggios. Only the B Minor Prelude avoids arpeggios entirely, being derived from the "walking-bass" idiom of a trio-sonata for strings. The fugues cover the gamut of style and compositional trickery: the C Major Fugue is one of the most complex in that its main theme combines with itself at a variety of distances (a stretto fugue); yet we hear it as a rather dramatic, exciting piece, not as a mere academic exercise. The C-Sharp Major Fugue is one of the lightest pieces, notwithstanding its fearsome key-signature of seven sharps. More severe are the fugues in the minor mode; of these the G Minor is the most dramatic while the B Minor is the most monumental. This latter pleased Schoenberg two centuries later for including all twelve notes of the chromatic scale in its subject; however, we hear the piece as definitely tonal and would never mistake it for a piece from the Second Viennese School.

II. Fantasies in Italian and French Styles

It is difficult to name a composer so central to the concerns of the early German Enlightenment as Georg Philipp Telemann (1681-1767):

This famous man is one of the three musical masters that nowadays give honor to our Fatherland. Handel in London gains the admiration of all connoisseurs and Kapellmeister Bach is in Saxony the head among his equals.

I hearken especially to the praise of Mr. Telemann, since he knows how to direct himself to the taste of all lovers of music. He follows now the Italian, now the French, sometimes even a mixed manner, in writing his pieces. He avoids all excessive difficulties that could only please masters and he always favors the lovely modulations of sound over the farsought, however more artful they may be. And what is more reasonable than this?

(Johann Christoph Gottsched, 1728)

Gottsched was the central figure in the reformation of German literature and his comments reveal much about both Telemann and himself. Human reason stood at the heart of enlightened thinking: all art had to emulate the apparent simplicity of nature, its qualities evident even to the uninformed "natural" beholder. Furthermore, artists were supposed to avoid the provinciality of any single culture but blend them into a sublime universal. Indeed this era marked the beginning of a long tradition — often glorious, but sometimes ignoble — in which Germany defined its culture precisely in terms of the universal.

Telemann enjoyed the thorough education of the Lutheran schools in Magdeburg, Zellerfeld and Hildesheim, and here he would have received his basic training in music. However, as a versatile performer and composer, he seems to have been largely self-taught, initially intending to pursue music as relaxation from a career in law. This background

Monday Harpsichord Recital

INTERMEZZO NO. 2 • PROGRAM NOTES

must surely have influenced many aspects of his musical career: the notion of music as an innate, unstudied art, his benevolence toward amateur performance and his efforts to provide an inexhaustible supply of suitable music. On the other hand, he retained a broad interest in general culture, particularly literature and the art of poetry; this must have contributed to his high reputation among cultural figures of the age.

During the 1720s and 30s Telemann wrote sets of twelve fantasias for flute and violin. The notion of the unaccompanied, travelling folk musician was surely appealing, so that within one genre Telemann could synthesize all the elements of music that were specifically valuable during his day: the high with the low, the simple with the skillful, the melodic with the harmonic, and the contrapuntal with the homophonic. As he stated in one of his several autobiographies (Narcissus was evidently one of his many classical models) he soon learned to appreciate Polish music "in its true barbaric beauty," inspired by the "goat-horn" and fiddle; he dressed their idioms "in an Italian coat, with alternating Adagios and Allegros." To Telemann's modish colleagues such a gesture would have demonstrated the ideal marriage of art and nature.

The *Thirty-six Fantasias* for Solo Harpsichord show a similar range of styles: the inner dozen following the French style (these fantasias are in several movements); while the outer dozens represent the Italian style (generally in the fast-slow-fast format). The suavity of the former is balanced by the brilliance of the latter. The choices from these pieces will vary each of the three weeks of the festival. Telemann seldom succumbs to empty virtuosity in his solo

instrumental music, but, by exploiting the entire expressive and technical range of the instruments, he coaxes from them the most refined and varied speech. This was a noble accomplishment for a composer so immersed in the arts of declamation and poesy, so intimately concerned with the wealth of verbal expression that was, to Telemann π s age, the very definition of humanity.

III. Partita No. 5 in G Major

While The Well-Tempered Clavier was not published until the early nineteenth century, Bach published several other keyboard pieces, most notably the four parts of the ClavierÜbung (Keyboard Practice). The six partitas constituting the first part initially appeared in separate issues 1726-30 (all six were reissued as a group in 1731); No. 5 in G appeared in 1729. This is perhaps the most carefree of the six partitas, beginning with a short, swift prelude that develops its seemingly lightweight opening gesture into a series of pillars separating brilliant passage work. The Allemande presents a sixfold division of the beat — typical of the light galant music of the age — which gives a relaxed impression despite the complexity of the actual lines. Most beguiling is the Tempo di Minuetto, a movement which is basically in a single line articulated by chordal cadences and punctuated with emphasized notes cutting across the triple beat. The closing Gigue is an amiable piece which, somewhat unusually, introduces a new theme at the midway point. More typical is the fact that this eventually combines with a return of the opening subject. This is not an end in itself since it helps to contribute both to the seamless flow of the movement and the apparent inevitability of its events.

– John Butt

I. Prelude and Fugue in G Major, BWV 541

JULY 20, 27 AND AUGUST 3, 2:30 PM, CARMEL MISSION BASILICA

Johann Sebastian Bach

INTERMEZZO NO. 3

German Organ Music

Thomas Annand, organ

II. Chorale Prelude on Vater unser im Himmelreich
(Our Father in Heaven)

Georg Böhm
(Our Father in Heaven)

1661 - 1733

III. Variations on Was Gott tut das ist wohlgetan
(What God does is well accomplished)

Johann Pachelbel
1653 - 1706

IV. Praeludium in G Minor

Dietrich Buxtehude

c.1637 - 1707

V. Three Chorale Preludes on Allein Gott in der Höh sei Ehr
BWV 662, 663, 664 (All Glory be to God on high)

J. S. Bach

VI. Passacaglia and Fugue in C Minor, BWV 582

J. S. Bach

Monday Organ Recital

INTERMEZZO NO. 3 • PROGRAM NOTES

Organ Recital Program Notes

It was in the field of organ composition that Bach first practiced his art, working things out in improvisation but also committing more complex ideas to paper. No other area of his works shows so clearly the dual nature of his compositional mind: on the one hand, a virtuoso who virtually lets his phenomenal technical facility spontaneously discover the music; on the other, the cerebral musical creator who sees the combinative possibilities of any musical material in an instant, and who sees music as a notational art.

Both the larger Bach works on this program display these two sides: the Passacaglia is a relatively early work (the fugal section might have been composed first, since it lacks the second half of the theme) yet it shows stupendous organizational prowess. The fugue is based on a sequence of three subjects, all of which combine with the others in a variety of ways: the variations of the Passacaglia itself are elegantly proportioned (with the theme gravitating to the upper voice at the half-way point and a sense of return exactly three-quarters through). But all this would be meaningless without the imagination and drama that Bach must have learned from his own experiences as a performer. The variations not only connect as if joined by the thread of a continuous idea, but there is a remarkable sense of drama and emotional pacing. As if to achieve an entirely different category of quality, Bach also makes the Passacaglia a virtual catalogue of the ornamental figures available to a composer of his time. It is perhaps no coincidence that Bach lived in the age of the first great encyclopaedias.

The *Prelude and Fugue in* G is a somewhat later work, probably written in Weimar but revised in the early 1730s. Like the *Passacaglia* it uses unifying elements, particularly the repeated figures common to both prelude and fugue. The opening of the prelude to some extent sums up the "free" and the "strict" Bach. The opening virtuoso gesture is organized by its increasing rhythmic accents, while the more organized thematic entry is colored by many exuberant runs. The fugue is one of Bach's most accessible, since the subject itself is easily recognized and satis-

fying in its own right. Not only does it allow many different forms of combination and treatment, but its absence in the central section renders its eventual return particularly dramatic.

The three composers Böhm, Pachelbel and Buxtehude provide perhaps the most comprehensive picture of the background against which Bach worked as an organist. Pachelbel was the teacher of Bach's elder brother, Johann Christoph, who in turn became Bach's first teacher after he was orphaned at the age of ten. Bach was almost certainly a pupil of Bhm's while at school in Lüneburg (1700), and he traveled by foot to spend several months with Buxtehude six years later. Buxtehude shows a proclivity toward the strict and free that became so central to Bach's personality. However, while Bach strove progressively to integrate the strict and free within a single span of music, Buxtehude tended to juxtapose the two elements in a successive string of short sections. The Praeludium in G Minor is one of Buxtehude's most ambitious works, containing dazzling passagework and two fugal sections. The second fugue becomes more and more dramatic and finally returns us to the free fantasy of the opening, the stylus phantasticus that makes German music of the late seventeenth century so appealing. While Buxtehude never had (or even perhaps desired) Bach's ability to create a unity within a large piece of music, his forms are more narrative, almost like the progress of an operatic plot.

Böhm is one of the most underrated of Bach's elder contemporaries. He was of crucial importance to Bach's early attempts at variation sets based on chorales, but he must also have been of great influence on Bach's more expressive chorale writing. Only relatively recently had organists began to take the affect of chorale texts into account, and works such as Böhm's prelude on "Vater unser" (The Lord's Prayer) render the organ particularly expressive. A sense of devotion is created through the cultivation of a lyrical — and thus human — musical line.

Pachelbel is, of course, already extremely well known as a composer of variations. Like Böhm, he was among the first composers to write sets of

MONDAY ORGAN RECITAL

INTERMEZZO NO. 3 • PROGRAM NOTES

variations on chorales that, with their constant changes of figuration, tend to mimic the succession of different verses in a hymn. Bach must have admired the fastidiousness of Pachelbel's variations, the supreme consistency with which each figure is developed in a way that is never excessive but also never incomplete. Several of Pachelbel's variation sets have one extremely pathetic, chromatic variation, which might allude to the plague in Nuremberg when Pachelbel lost most of his family. "Was Gott tut" is part of a collection he published in memory of this loss during the 1680s. The set may be relatively modest in proportions and impact, but it was from works such as this that Bach acquired much of the basic technique facilitating his composition of the Passacaglia.

Bach's own chorale settings are normally much

longer than those of the three predecessors explored in this program. Yet the three contrasting settings of the Lutheran Gloria (Allein Gott in der Höh sei Ehre) show Bach's debt to his teachers: the first setting explores the expressive melodic style so beloved of Buxtehude and Böhm; the second setting shows a motivic consistency and fore-imitation of the chorale lines as developed by Pachelbel, something which dissipates into the free fantasy style of Buxtehude. Only the third setting, a fully-fledged trio drawing directly on the instrumental style of the early eighteenth century, goes stylistically beyond all Bach's models. But it is clearly part of a process in which all these composers participated — a process of making the organ more versatile, more able to impersonate the idioms and gestures of all other media of musical performance.

- John Butt

JULY 21, 28 AND AUGUST 4, 2:30 PM, ALL SAINTS CHURCH, DOLORES & 9TH, CARMEL

INTERMEZZO NO. 4

Music for a Bach Family Wedding

I. Cantata BWV 209, Non sa che sia dolore

Johann Sebastian Bach

Sinfonia

1685 - 1750

Recitativo: Non sa che sia dolore (He does not know of grief)

Aria: Parti pur, e con dolore lasci a noi dolente il cuore (Depart then, and leave us with a sorrowful heart)

Recitative: Tuo saver al tempo e l'età contrasta

(Your wisdom struggles against time and age)

Aria: Ricetti gramezza e pavento (You give shelter to fear and wretchedness)

Twyla Whittaker, soprano Robin Carlson, flute

II. Cantata BWV 203, Amore traditore

J. S. Bach

Aria: Amore traditore (Cupid the deceiver)

Recitativo: Voglio provar, se posso sanar l'anima mia

(I want to prove that I can cure my soul)

Aria: Chi in amore ha nemica la sorte (He who, in love, has fate for an enemy)

David Newman, bass Daniel Lockert, harpsichord

III. Quartet in A Major for Flute, Violin, Viola and Cello Moderato-Minuetto

Johann Christoph Friedrich Bach

1735 - 1782

Trio

Robin Carlson, flute

Elizabeth Stoppels, violin; Michelle Dulak, viola; Paul Rhodes, cello

IV. Cantata BWV 196, Der Herr denket an uns

J. S. Bach

Wedding Cantata for the Marriage of Pastor Johann Lorenz Stauber and Regina Wedemann, the Aunt of Maria Barbara Bach, on June 5, 1708

Sinfonia

Chorus: Der Herr denket an uns (The Lord thinks of us)

Aria (soprano): Er segnet uns (He blesses us)

Duet (tenor, bass): Der Herr segne euch (The Lord bless you)

Chorus: Ihr seid die Gesegneten (His blessings be upon you)

Twyla Whittaker, soprano; Foster Sommerland, counter-tenor

Allen Townsend, tenor; David Newman, bass

Elizabeth Stoppels, Mary England, violins

Michelle Dulak, viola; Paul Rhodes, cello

Jordan Frazier, double bass

Daniel Lockert, harpsichord

INTERMEZZO NO. 4 • PROGRAM NOTES

I. Cantata BWV 209

Bach's Cantata 209, one of the only two works with Italian texts attributed to him, has proved to be an interesting barometer for attitudes toward the composer. From the late nineteenth century to the 1970s, scholars tended to be very skeptical of the authenticity of the work, seeing its modern galant idiom as altogether too lightweight to be the work of the great Lutheran cantor. More recently, though, scholars have accepted the very significant role the more up-to-date styles play in Bach's later works. Furthermore, views of the actual quality of the musical writing have changed to a startling degree: while scholars of the earlier part of the century saw the sinfonia as tedious and over-long, recent critics have regarded it as a work of a similar kind and quality to the famous suite for flute and strings in B minor; the modish, galant style of the arias, particularly that concluding the cantata, is no longer viewed as vacuous — indeed, the relative thoroughness of the part-writing could be seen as a typical mark of Bach's work.

The text has also caused many problems for scholars concerned with the "true Bach canon." Not only is the choice of language highly unusual, but the librettist seems at times to be somewhat unfamiliar with the workings of Italian; it shows every sign of being derived from an original Italian text that has been inexpertly adapted for a specific occasion. Klaus Hofmann has recently discovered that the text is indeed taken from two Italian sources, by the very notable librettists, G.B. Guarini and Metastasio; the latter's text (a large part of the second aria) comes from the libretto for the opera Semiramide riconosciuta, which was first set by Vinci and Porpora in 1729. This date thus places the time of Bach's composition in the last two decades of his life (and thus during the period when he was particularly concerned with the galant idiom). Furthermore, the local allusions in the libretto point toward specific events: the person whose departure is lamented is apparently a young and remarkably talented intellectual who is returning to serve the land of his birth; furthermore he has an influential patron in Ansbach. Hofmann hypothesizes that the text — and thus the occasion for the work — most satisfactorily fits the departure

from Leipzig of the young Lorenz Mizler in 1734. In the event, the renowned polymath was soon to return, becoming one of the staunchest supporters of Bach in the face of criticism from another young Leipzig intellectual, Johann Adolph Scheibe

II. Cantata BWV 203

It might seem astonishing today that scholars are still not agreed on certain methods to guarantee the authenticity of Bach works. Cantata 203 exists in no autograph source (not an unusual occurrence in Bach's oeuvre), sets an Italian text (only one other work attributed to Bach does this, Cantata 209), and ends with a sumptuous aria employing obbligato harpsichord (paralleled only by the organ obbligatos in certain Leipzig cantatas). While some commentators consider all the above as somehow weakening the attribution to Bach, it is difficult to see how certain elements could have been devised by anyone else. The first aria opens with a rounded six-measure ritornello and this provides much of the material for both the vocal part and the continuo. The subtlety with which ritornello material is integrated with "free" elements speaks strongly for Bach's authorship — although we should guard against the maxim "it must be Bach because it's good," tempting though it may seem. Although composers at the Dresden court also experimented with written-out keyboard accompaniments, the obbligato harpsichord part of the second aria may well be symptomatic of Bach's tendency to develop the keyboard instrument as an integral part of ensemble music, something which he began in the Köthen years with the Fifth Brandenburg Concerto. Furthermore, the figuration has much in common with the Organ Prelude in G Major BWV 541.

It is difficult to date this cantata (incidentally — one of the few Bach works for which the term "cantata" can be used with total justification) with its general text on the pain and bother of love. The earliest manuscripts date from the very late eighteenth century, at the latest, and thus give no clue as to the occasion or date of composition. However one manuscript originally contained pieces by other composers dating from the first two decades of the eighteenth century; this might suggest that Bach

TUESDAY RECITAL

INTERMEZZO NO. 4 • PROGRAM NOTES

composed the piece during the Weimar or Köthen years.

III. Quartet in A Major

Johann Christoph Friedrich Bach (1732-1795) is known as the *Bückeburg Bach* because of his lifelong career as a musician at the court of that name. He studied with his elderly father (and also one of his cousins) and — unlike his father — attended university (studying law at the University of Leipzig until Sebastian died, at which point he had to earn his own living). He seems to have remained close to his talented younger brother, Johann Christian, whose musical style he clearly shared to some degree (particularly in his later years); and he was also associated with one of the most prominent literary figures of the day, Johann Gottfried Herder, who was for a time court pastor at Bückeburg.

J.C.F. Bach's flute quartets date from the late 1760s and display an eclectic scoring that is typical of midcentury German music. (Telemann's famous *Paris Quartets* over thirty years earlier had popularized the idea of a flute within a string ensemble). He clearly retained something of the serious contrapuntal style of his father, (possibly following the lead of his elder half-brother, Carl Philipp Emanuel) yet he was obviously impressed by the more modern Italian composers who were popular at the court during his early years there.

IV. Cantata BWV 196

Der Herr denket an uns, Cantata 196, like the other two cantatas on this program, is something of a mystery. With its text from Psalm 115 (which repeatedly refers to the word "bless"), it may have been a wedding cantata, and its style suggests that it is one of Bach's very earliest surviving vocal compositions. The nineteenth-century Bach scholar, Philipp Spitta, suggested that this cantata may date

from the wedding of one of Bach's Arnstadt in-laws, but there is no further evidence of this connection. Certainly, the piece shares many characteristics with Bach's Mühlhausen vocal works, thus coming just after the period of his Arnstadt residence.

The four psalm verses define the four movements (just as the chorale verses of Bach's early Cantata 4, Christ lag in Todesbanden, determine the individual movements). Also typical of the early works is the opening instrumental Sinfonia although in this instance it is unusually closely related to the opening of the chorus. What distinguishes these early pieces from Bach's later cantatas is the local association of text and music: rather than thinking of the overall mood of the text and devising an appropriate piece of music, Bach began his career by following the late seventeenth-century practice of providing contrasting phrases of music for each line of the text. The result is excellent rhetorically, although the music is not so unified as Bach later seemed to prefer. He creates a sort of topical unity within the piece as a whole by musically underlining the repeated references to blessing. In the first movement particularly, it is almost as if the music becomes solemn to impart a real blessing on the young couple.

Nevertheless, Bach was not content merely to make his music the lowly servant of the text. In the first movement and the final Amen he devises quite complex fugues, and the miniature aria *Er segnet, die den Herrnfürchten* employs a fledgling da capo form (i.e. a musical triptych, with matching outer parts) very similar in scale to that popularized by the early operas of Alessandro Scarlatti. The duet adopts a more archaic idiom which, with its equal treatment of voices and strings may be one of the direct fruits of Bach's recent encounter with the aging Buxtehude.

- John Butt

JULY 22, 29 AND AUGUST 5, 2:30 PM, ALL SAINTS CHURCH, DOLORES & 9TH, CARMEL

INTERMEZZO NO. 5

The Bach Sons' Legacy: Suites, Sinfonias and Concertos

I. Sinfonia in D Minor

Johann Christoph Friedrich Bach

1732 - 1795

Allegro Andante amoroso Allegro assai

II. Cantata BWV 199, Mein Herze schwimmt im Blut

Johann Sebastian Bach

1685 - 1750

Recitativo: Mein Herze schwimmt im Blut (My heart is bathed in blood)
Aria: Stumme Seufzer, stille Klagen (Silent sighing, quiet mourning)
Recitativo: Doch Gott muß mir genädig sein (But God shall be gracious to me)
Aria: Tief gebückt und voller Reue (Deeply bowed and filled with sorrow)
Recitative: Auf diese schmerzensreu (Amidst these pains of grief)

Chorale: Ich dein betrübtes Kind (I, thy sore-troubled child)

Recitative: Ich lege mich in diese Wunden (I lay myself into these wounds)

Aria: Wie freudig ist mein Herz (How joyful is my heart)

III. Sinfonia in B Minor, Wq 182,5

Carl Phillipp Emanuel Bach

1714 - 1788

Allegretto Larghetto Presto

IV. Concerto for Violin and Oboe, BWV 1060

J. S. Bach

Allegro Adagio Allegro

Rosa Lamoreaux, soprano
Ellen Sherman, oboe
Cynthia Roberts, Lisa Ferguson, Joseph Tan, violins
George Thomson, viola
Allen Whear, cello
Joëlle Morton, double bass
Thomas Annand, harpsichord

Wednesday Recital

INTERMEZZO NO. 5 • PROGRAM NOTES

I. Sinfonia in D Minor

Johann Christoph Friedrich Bach is known as the Bückeburg Bach because of his lifelong career as a musician at the court of that name. He studied with his elderly father (and also one of his cousins) and — unlike his father — attended university (studying law at the university of Leipzig until Sebastian died, at which point he had to earn his own living). He seems to have remained close to his talented vounger brother, Johann Christian, whose musical style he clearly shared to some degree (particularly in his later years); and he was also associated with one of the most prominent literary figures of the day, Johann Gottfried Herder, who was for a time court pastor at Bückeburg. His instrumental music is seldom strikingly original although his early musical training seems to have assured him an excellent and consistent level of craftsmanship.

II. Cantata 199

J. S. Bach's solo cantatas are in some cases his only true cantatas, since the term "cantata" was drawn from an Italian genre which was designed for solo voice. Bach indeed used this term for the solo works and named those with more voices "concerto;" however this latter term has been dropped in modern musical practice to avoid confusion with the purely instrumental works of that type. However, it would be a mistake to consider the solo cantatas as vastly different from the concerted works since they are products of the same environment. The solo cantatas do offer a more contemplative approach to the text since the standard form for a soloist was the aria, that form which so potently internalizes emotion.

Bach's formal principles are exactly the same whatever the vocal genre: from the Weimar years onward the basic content of each movement is the opening *ritornello*, the instrumental introduction which not only contains the seed for the entire movement but also sets the tone or affect. The vocal part is woven into this pre-established sound world and — contrary to the work of a more melodic or operatic composer — shares its dominance with the instrumental parts. This is not to say that Bach's writing is inexpressive or inhuman; rather it is curiously moving since the vocal "human" part is woven into a larger

context of the same form but different substance: an aspect of religion which is more aptly expressed in music than words.

Bach performed Mein Herze schwimmt in Blut on a number of occasions. It is probably the only work which was written first in Weimar (August 12, 1714), repeated while Bach worked at the court in Köthen, and also performed in Leipzig. The Gospel (Luke 18, 9-14) with its comparison of the Pharisees and the tax collector, provides the impetus for a text (G.C. Lehms, 1711) concerned with sin. As usual Bach achieves astonishing variety among the small forces at his disposal; likewise the ritornellos to each of the arias provide a wide repertory of musical ideas: the sighing expressive oboe figuration of Stumme Seufzer, the imploring dance-like idiom of Tief gebückt, the "heavily loaded" obbligato (which Bach performed alternatively with viola, viola da gamba and cello) to the chorale Ich dein betrübtes Kind, and the "secular" Gigue of the final Wie freudig ist mein Herz: all is joy when sins are forgiven. The recitatives too provide a lightning reaction to the text, both its sinful and joyful implications. Particularly striking is the short recitative which precedes the da capo of Stumme Seufzer — this unexpected prose imbedded in a poetic form brings the listener to attention: the immediacy of sorrow stands out from the more lyrical portrayal in the aria.

III. Sinfonia in B Minor

Carl Philipp Emanuel Bach could hardly have avoided becoming a musician: not only was he the son of his father, but his mother too was from the Bach family and his godfather was Telemann. His career also mimicked that of Sebastian: he held a court appointment at Frederick the Great's Court in Berlin and ended his career as Cantor in Hamburg, a post very similar to Bach's in Leipzig. Of all the Bach sons he is the one who has consistently garnered the greatest respect as a composer and, although he did not remain so strongly tethered to his father's style as did his older brother, Wilhelm Friedemann, his music subtly balances its free virtuosity with a more serious approach to composition.

Emanuel dedicated his six sinfonias (1773) to Baron

WEDNESDAY RECITAL

INTERMEZZO NO. 5 • PROGRAM NOTES

Gottfried van Swieten, Austrian ambassador to the Prussian court. (It was he who introduced so much of Sebastian's music to Mozart at his Viennese salon in 1782). They show a resistance to the easy galant style that was so popular, and they generally open with a challenging first movement that requires the listener's attention as it takes one through a labyrinth of mood and theme. The intensely lyrical central movements give way to the finales, the only truly "light" music, presumably giving the audience a reward for good behavior. The B Minor Sinfonia opens with an unprepossessing light scoring which is suddenly interrupted by the full string group. Such contrasts of piano and forte characterize the rest of the movement, which also contains an astonishingly large number of note values and motives. It is almost as if the classical desire for contrast is mixed with the Baroque notion of complexity. The melody line is often ornamented even more than J.S. Bach would have allowed, and although the bass-line usually follows the simple repetitive walking pattern of early classical music, the rest of the texture resembles more a stream of consciousness. The central movement grows out of the first, a more regular, dance-like melody. The finale plays on the contrast of brilliant arpeggio movement and slow, almost vegetative states. Even in this, the most accessible of the movements, the audience is continually challenged with new surprises.

IV. Concerto for Violin and Oboe

It has proved relatively easy to deduce the dates of composition and performance for much of J.S. Bach's church music owing to the structure of the church year and to the manner in which Bach's original scores and performing materials have survived. This is not the case, however, with his orchestral and chamber music, since this repertory was not tethered to specific events or single performances within a regular cycle. The poor survival of original manuscripts means that we often have to rely on the copies of pupils and associates who may not have had much concern for preserving the finer details of Bach's notated intentions.

The C Minor Concerto, BWV 1060, survives as a concerto for two harpsichords (in manuscripts dat-

ing mostly from after Bach's death). This presumably originated during Bach's association with the Leipzig Collegium Musicum, c.1729-42, since the majority of his autograph manuscripts of harpsichord concertos can be dated to this period. However, like most of the other harpsichord concertos, Bach undoubtedly composed it originally for another instrumental medium. Since the late nineteenth century, the hypothesis that this was originally a concerto for oboe and violin has barely been challenged. Certainly the disparity between the two parts is unusual in a Bach concerto: the "oboe" line is generally more lyrical but less agile than that of the "violin." Even if this accepted solution is ever invalidated, it is one which preserves virtually all the notes from the "authentic" harpsichord version, requiring minimal transcription (or rather "de-transcription").

The supremely lyrical central movement has much in common with the equivalent movement in the Concerto for Two Violins. It is interesting to note that Bach seldom wrote such unadulterated and continuous melody for voices; indeed much of his originality as a composer comes from his ability to transfer the style of one performance medium to another, creating an entirely new form of musical expression in the process. Like the majority of Bach concertos, the outer movements are based on the ritornello principle, where an opening statement returns in a variety of keys and guises during the course of the movement. In the opening movement the ritornello is remarkably adaptable. (The echoes at the end of the opening phrases allow it to be fragmented or extended with great ease). The complete ritornello is heard only at the beginning and end, while during the course of the movement Bach teases the listener with partial and modified statements. Another subtlety is Bach's reuse of some of the intervening episodic material in a new order, toward the end of the movement. The spectacular final movement uses a similar principle: but here the ritornello and its associated motives pervade virtually every measure of the piece. With music such as this one may feel that Bach generated diversity out of a single unit in order to seek a universality to govern his musical universe.

INTERMEZZO NO. 6

Celestial Beauty in the Mission: Brilliant Music for Trumpet, Soprano and Organ

Rosa Lamoreaux, soprano Wolfgang Basch, trumpet John Butt, organ

I. Concerto in C Major for Two Trumpets

Antonio Vivaldi 1678 - 1741

Allegro Largo Allegro

II. O viridissima virgo (O Virgin most pure)

Hildegard von Bingen 1098 - 1179

III. Fuga à la gigue in G Major, BWV 577

Johann Sebastian Bach 1648 - 1750

IV. Cantata, All'armi, pensieri

Allesandro Melani 1639 - 1703

Aria: All'armi pensieri (To arms, my thoughts!)

Recitative: Ma vana è ogni defesa (Every defense is in vain)

Aria: Se d'un volto mi struggo all'ardore (If I languish with love for that face) Recitative: Crescan' le fiamm' in seno (The flames grow within my breast)

Aria: Se un betto constante si fa (If a heart remains constant) Recitative: Negl'arcani sovrani (In the great mysteries) Aria: All'armi (To arms!)

V. Concerto in G Minor, Opus 4, No. 1

Larghetto e staccato Allegro Adagio - Andante

George Frideric Handel

1685 - 1759

VI. Cantata, Su le sponde del Tebro

Allesandro Scarlatti 1660 - 1725

Recitativo: Su le sponde del Tebro (On the banks of the Tiber) Aria: Contentatevi, o fidi pensieri (Be content, O faithful thoughts) Recitative: Mesto, stanco e spirante (Sad, exhausted and sighing)

Largo: Infelici miei lumi (Unhappy eyes)

Aria: Dite almeno, astri crudeli (At least say, cruel stars)

Ritornello

Recitativo: All'aura, al cielo (To the air, to the sky) Aria: Tralascia pur di piangere (Cease to weep)

> Susan Enger, trumpet; Nina Falk, Catherine Emes, violins Meg Eldridge, viola; Jennifer Morsches, cello Jordan Frazier, bass

THURSDAY RECITAL

INTERMEZZO NO. 6 • PROGRAM NOTES

Vivaldi is known primarily as a violinist and much of his life was spent coaching young orphaned women in Venice to play string concertos. However, among his 500 concertos he did leave many for other instruments (such as forlute and bassoon) and several for paired instruments, including this one for two trumpets. This is deservedly a popular piece since the vibrancy and agility Vivaldi had engendered in violin playing and composing is effortlessly transferred to the trumpet medium. This results in some of the most brilliant writing for trumpet, vividly supported by a group of strings.

Hildegard von Bingen (12th century) is not only the first known woman composer in the western tradition, she is, in fact, one of the first composers to be named at all. Her musical composition is only part of her renowned spiritual career which explored religious mysteries through a variety of art forms. Writing within the monophonic tradition of the time, her music has something of the same ethos as plainsong; a simplicity that is informed by a meditative practice and an intensity gained through long experience with repetitive patterns and modal language. The beauty of her music notwithstanding, she did not live in an age when a price was put on original, personalized music, so it is somewhat anachronistic to view her artistic achievement as necessarily standing out from her age (or necessarily to be distinguished from it). Her newfound popularity is due to the fortunate intersection of two particular contemporary interests: Medieval spiritual music and the art of women. O viridissima virgo comes from Hildegard's music and poetry cycle Symphonia armonie (c. 1150); it belongs to the set of music for feasts celebrating the Vigin Mary.

Bach's Gigue fugue, BWV 577 has long been a favorite among organists and audiences. However, since the 1950s many scholars have called its authenticity into question. No manuscript sources close to Bach survive and the fugue bears a striking resemblance to a piece by Buxtehude. But it is interesting that the sole source for the Buxtehude piece is one from Bach's own family and also that Bach's fugue stands far above most pieces of its kind. Thus the supposition that it is by the young Bach makes

sense. It certainly comes from a composer who enjoyed both a rich imitative texture and a jaunty, pleasing style that takes the organ well beyond it normal solemn role.

Alessandro Melani was one of eight musical brothers born in Pistoia. His later career was spent in Rome where he held two church posts and also wrote several operas. He was of great influence on Alessandro Scarlatti and one small area of composition they seemed to have shared comprises pieces for soprano and trumpet. Both were significant composers of the cantata genre, an Italian invention rather like a mini opera or oratorio which was usually on the subject of love. It was in this genre that composers could practice with many of the musical devices used in fully-fledged opera — arias with various types of reprise or repeat, more meditative ariosos and recitative, the primary vehicle of musical speech. Melani develops the trumpet/soprano combination to depict the contrast of love and war but it is interesting how the two can swap moods and imitate the other's characteristics.

Scarlatti wrote several individual arias along similar lines for this combination and also the cantata in today's program which also includes a whole string band. Only a handful of Scarlatti's 800 cantatas are performed today, but they are rapidly becoming more recognized for their concise and vivid affects and characterizations.

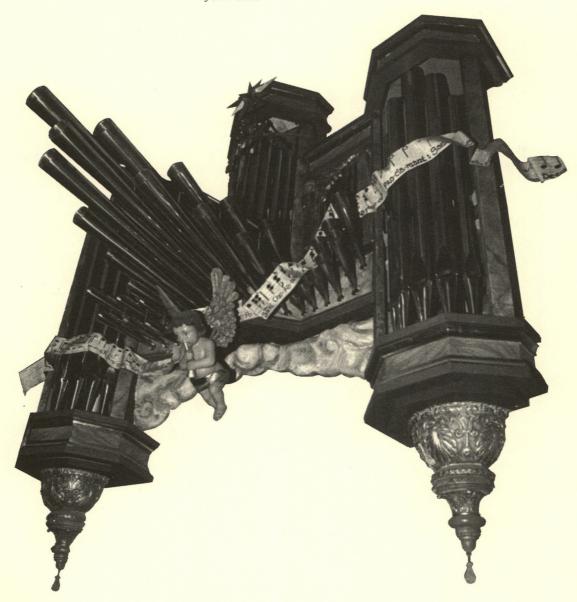
Handel's organ concertos are the direct result of his career as a composer of oratorios. Every piece in Op.4 (published in 1738) came out of recent performances in which Handel himself played the organ solo, as intermezzos between the acts of oratorios. Thus they need to be seen as both preserving something of Handel's improvising gift, but also the spirit of the oratorios themselves, suffused with strong characterization and dramatic narrative. The first concerto of Op. 4 begins with an overture to set the scene (not unlike the overtures to Handel's oratorios themselves) and this leads into a fast movement, the weightiest musical number. Although, like most of these concertos, this movement is quite loosely constructed (as if to allow Handel more scope for

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improvisation between the orchestral episodes), it presents a cogent sequence of musical ideas and is almost classical in its introduction of a second thematic idea. After a short Adagio the work ends with an amiable dance (also used in a trio sonata from op. 5) on which the organ plays a number of variations of increasing brilliance. Here we have a record of the sort of playing Handel must have used to stun his London audiences, an imaginative keyboard facility that had been with him since his early German training.

- John Butt



JULY 24, 31 AND AUGUST 7, 2:30 PM, ALL SAINTS CHURCH, DOLORES & 9TH, CARMEL

INTERMEZZO NO. 7

What's So Great About Freddie? Music from the Court of Frederick II (Frederick the Great)

I. Sonata da camera in B-Flat Major for Two Oboes and Continuo

Johann Gottlieb Janitsch 1708 - 1763

Larghetto Allegretto Allegro

II. Duetto in F Minor for Bassoon and Obbligato Harpsichord

Christoph Schaffrath

1709 - 1763

Allegro Allegro assai

Andante

III. Selections from The Musical Offering, BWV 1079

Johann Sebastian Bach

1685 - 1750

IV. Concerto in D Minor for Flute

Carl Phillipp Emanuel Bach

Allegro Un poco Andante 1714 - 1788

Allegro di molto

Robin Carlson, flute Jesse Read, bassoon Roger Cole, Ellen Sherman, oboes Thomas Annand, harpsichord Catherine Emes, Lenore Anop, violins Nancy Lochner, viola Jennifer Morsches, cello J. Warren Long, double bass

INTERMEZZO NO. 7 • PROGRAM NOTES

Frederick's Greatness Examined

The father of Frederick II of Prussia, King Friedrich Wilhelm I, was perhaps the most philistine leader of all time. A great militarist who greatly disapproved of anything to do with matters of the mind or the arts, it is ironic that he fathered a prince who was to become the greatest German military leader of the century and also the most cultured and musical monarch in Europe. Frederick managed to secure flute lessons with J.J. Quantz and maintained his cultural interests even when his father's prohibition put his life in danger. With this father's death in 1740 Frederick immediately impressed his personality on the Berlin court, establishing an opera and court Kapelle. In the same way that he was soon to mount successful military campaigns, annexing lands surrounding Prussia, he raided the important musical establishments throughout Europe for musicians suitable for his court.

Within a year of his accession Frederick already had the services of the composer C.H. Graun, his own teacher Quantz, and C.P.E. Bach. While the latter was never highly paid or appreciated by the monarch, his favorites, Graun, Quantz and the singer Giovanni Astrua, were among the highest paid officials in the court. Within the wide range of music promoted by the court the center of the musical establishment was the regular concert series in the king's chambers. This comprised mainly music for solo flute, written and performed by Quantz and the king himself. The musical establishment at the Berlin court reached its highpoint just before the Seven Years War (1756-63). After this tiring campaign the king's musical activities became less intense and he did not even appoint a Kapellmeister to replace Graun in 1759.

Johann Gottlieb Janitsch was born in Silesia and studied in eastern Germany. In 1736 he became a member of Prince Frederick's orchestra and presented regular performances at the court in Rheinsberg. He moved to Berlin with the refounded orchestra in 1740, on the accession of Frederick to the Prussian throne, here, among other things, he was responsible for the weekly Friday concerts involving a variety of local performers and which soon gained a fine repu-

tation. His surviving music shows the style typical of the Berlin court: an easy, effective idiom, verging on the light and galant but with moments of deeper, almost uncontrolled expression (*Empfindsamkeit*). In some ways this seems to be a typical reflection of Frederick's cultural outlook: a supremely ordered, cultured society that allows for the challenges of deeper, human expression, but never lets them gain the upper hand.

Christoph Schaffrath entered the service of Prince Frederick in 1733 and, like Janitsch, moved to Berlin in 1740. However, within a year he seems to have left the central court and entered the employment of the king's sister, Princess Anna Amalia. Anna, like her brother, was miraculously musical in the wake of her severe upbringing and she was soon to become one of the most avid collectors of the music of J.S. Bach. Schaffrath's musical style leaned more toward the galant than to the empfindsam and he played apart in the development of the keyboard sonata with instrumental obbligato. The promotion of the keyboard to "sonata status" was begun with the accompanied sonatas for gamba and violin by J.S. Bach which was subsequently developed by his son, Schaffrath's colleague, C.P.E. Bach. Schaffrath's interest in slightly archaic, contrapuntal textures might partly reflect his employer's interest in the more complex techniques of musical composition, something which set her somewhat apart from the rather lighter tastes of her brother.

C.P.E. Bach never quite fitted into Frederick's musical world, although he did remain in loyal service for nearly thirty years. Both what we know of his character and the style of his compositions suggest that he was rather too independent a figure. His music on the one hand retains some of the strictness of his father's writing an on the other, the somewhat uncontrolled and anarchic features of *Empfindsamkeit* — both of these were probably too extreme for the king. The flute concerto may originally have been a work for keyboard and, dating as it does from the Berlin years, may have been associated with Frederick. However, the king would usually have played only the concertos of Quantz or himself and it is difficult to believe that he would have

FRIDAY RECITAL

INTERMEZZO NO. 7 • PROGRAM NOTES

approved of Emanuel's concerto style. Perhaps Quantz was the original performer.

If Emanuel Bach fits only awkwardly into Frederick's musical world, his father must have seemed like a creature from another planet. The story of Bach's visit to his son and his court appearance on May 7, 1747, is perhaps one of the most glamorous episodes in Bach's entire career. The king forsook his usual evening of flute pieces and listened to the old master improvising. On presenting the composer with a subject on which to improvise a fugue the king was soon amazed by Bach's ability. The latter, however, was dissatisfied with his efforts and later composed and engraved his Musical Offering on the royal theme to compensate for his supposed embarrassment. Bach probably did not realize that the king would have been much more impressed by Bach's musical prowess as an improvisor than by any amount of written fugues. The published collection contains two keyboard fugues, ten canons and a triosonata for flute, violin and continuo. It was presumably this latter section that was specifically designed for the monarch's soirees and Bach seems to have gone some way toward integrating galant gestures into the slow movement. However, the piece still sounds entirely like Bach and is far more complex than virtually anything else Frederick would have played. Throughout, the work is full of the archaic "smells of the church" that Frederick so much despised (Bach also, gauchely, provided a German preface; at this time the German language was not considered correct for court use — "only for stable boys," Frederick is reputed to have said).

Ironically, the greatest musical legacy of Frederick the Great must be Bach's Musical Offering, a work to which the king probably gave no more than a moment's thought.

- John Butt



PATURDAY RECITAL

THE VIRGINIA BEST ADAMS MASTER CLASS SHOWCASE CONCERT

1998 Adams Fellows

Jennifer Ellis, soprano Maria Soulis, mezzo-soprano Marc Molomot, tenor Jeffrey Fields, baritone

with

Kimberly Reighley, *flute*; Joëlle Morton, *viola da gamba* Cynthia Roberts, Catherine Emes, and Barbara Downie, *violins* Meg Eldridge, *viola*; Allen Whear, *cello* Warren Long, *bass*; Daniel Lockert, *harpsichord*, *organ*

Inturbato mare irato (from Solo Cantata "Inturbato mare irato") Ms. Ellis	Antonio Vivaldi 1678 - 1741
Ach, bleibe doch q (from Cantata BWV 11 "Lobet Gott in seinen Reichen") Ms. Soulis	Johann Sebastian Bach 1685 - 1750
Deposuit (from Magnificat in D, BWV 243) Mr. Molomot	J. S. Bach
Komm, süsses Kreuz (from St. Matthew Passion, BWV 232) Mr. Fields	J. S. Bach
Pur ti miro (from "Il Coronazione di Poppea") Ms. Ellis	Claudio Monteverdi 1567 - 1643
O Seelenparadies (from Cantata BWV 172 "Erschallet, ihr Lieder") Mr. Molomot	J. S. Bach
Nichts ist es spat und frühe (from Cantata BWV 97 "In allen meinen Mr. Fields	Taten") J. S. Bach
Recitative: Saria lieve ogni doglia (from "Xerxes") Aria: Il core spera e teme Ms. Soulis	George Frideric Handel 1685 - 1759
Woferne du den edlen Frieden (from Cantata BWV 41 "Jesu nun sei Mr. Molomot	gepreiset") J. S. Bach
Schlummert ein, ihr matten Augen (from Cantata BWV 82 "Ich habe genug" – original 1731 version) Ms. Ellis	J. S. Bach
Jesus ist ein Schild der seinen (from Cantata BWV 42 "Am Abend aber desselbigen Sabbats") Mr. Fields	J. S. Bach
Gloria sei dir gesungen (from Cantata BWV 140 "Wachet Auf!") Full Ensemble	J. S. Bach

This concert is the final event of the 1998 Adams Vocal Master Class.

Faculty: David Gordon, Rosa Lamoreaux, Catherine Robbin, Sanford Sylvan,
Daniel Lockert, Melinda Coffey

The Carmel Bach Festival is deeply grateful to the Carmel Presbyterian Church for graciously providing facilities for the Adams Master Class working sessions, Noon to 2:00 p.m. on July 20, 23, 27, 28, 30, August 3, 4, and 6.

THE DISCOVERY SERIES

SEMINARS, INFORMAL TALKS, OPEN REHEARSALS, FAMILY CONCERTS
AND OTHER FREE EVENTS. JULY 18 THROUGH AUGUST 7, 1998
ALL EVENTS TAKE PLACE IN CARPENTER HALL, UNLESS OTHERWISE INDICATED

New for 1998!

"Meet Your Maker" - open studio with Kevin Fryer, renowned harpsichord maker

Kevin Fryer, one of America's most distinguished instrument makers, brings his workshop to Carmel this summer, complete with workbenches, tools, and several harpsichords-in-progress. Four mornings weekly he invites visitors to drop in, chat, ask questions, examine books and artifacts, and view harpsichords in various stages of creation. Perhaps try your hand at working a piece of wood with a finishing plane from his collection of vintage tools.

10:00am-1:00pm • Tuesday through Friday only, July 21-August 7 Scout House, NE corner Mission and 8th Ave.

SATURDAYS, JULY 18 AND 25, AUGUST 1 (NOT AUGUST 8)

2:00 pm "A Musical Tour of the Festival Week"

Festival Choral Director Bruce Lamott, a 25-year Festival veteran, gives an overview of the entire 1998 Festival program: schedule, repertoire and artists.

7:30 pm "Facing the Music"

Informal pre-concert talk, with Stan Engebretson

SUNDAYS, JULY 19 AND 26, AUGUST 2 (NOT AUGUST 9)

1:00 pm "The Mass in B Minor"

Bach's setting of the Latin Mass text for five vocal soloists, chorus and orchestra is a crown jewel among the Festival's offerings. John Butt, Bach Festival harpsichordist and world-renowned Bach scholar, discusses this great masterpiece of Western Music.

Mondays, July 20 and 27, August 3

The Monday evening concerts this year celebrate the operatic fireworks of the Baroque with spectacular arias and duets written for great 18th Century opera stars. These two Discovery Series events set the stage for the evening's concert:

4:00 pm "Superstars of the Baroque: the story of Farinelli and the Castrati"

Long before the "Three Tenors," Baroque audiences worshiped the glamorous luminaries of the operatic stage. Their ravishing voices and brilliant tones made grown women swoon and crowds go wild. They were sopranos. And they were men! Festival Education Director David Gordon tells the strange and fascinating story of these 18th century superstars.

7:00 pm "The Age of Gold: the rise of 18th Century Bel Canto"

"Bel canto" is a term originally used to describe the superb vocalism of early 18th century opera singers. What historical events led to this legendary flowering of vocal art, and what was so special about the "beautiful singing" of this era? David Gordon answers these and other questions in this pre-concert talk.

THE DISCOVERY SERIES

SEMINARS, INFORMAL TALKS, OPEN REHEARSALS, FAMILY CONCERTS AND OTHER FREE EVENTS

Tuesdays, July 21 and 28, August 4

4:00 pm July 21 • 10:30 am July 28 and August 4 • "Inspired by Bach"

Three performance panels with members of the Bach Festival ensemble. Why Bach? What is it about Bach's music which inspires musicians and listeners to respond to its challenges and mysteries? Members of the Festival vocal and instrumental ensemble chat with David Gordon and the audience about the joys (and difficulties!) of performing Bach's music. With impromptu demonstrations and examples.

7:30 pm "Facing the Music"

Informal pre-concert talk, with Brian Vaughan

Wednesdays, July 22 and 29, August 5

10:30 am "The Bach Dynasty: the music of the Mission Concert"

If Bach had never lived we still would know his name: by the time of Johann Sebastian's birth in Saxony, there were so many musical Bachs that the name Bach had actually become a synonym for "musician." This informal talk by John Butt introduces the Wednesday evening Mission Concert, which features music by several members of Johann Sebastian's extended family.

Fridays, July 24 and 31, August 7

10:30 am "Endimione: a light opera from the London Bach"

Friday nights at the 1998 Festival mark the North American premiere of a comic opera (in concert form) by Johann Christian Bach, one of J. S. Bach's sons. Known as "John Christian, the London Bach," he was a mentor of Mozart. Clifford Cranna, Music Administrator of the San Francisco Opera, tells the story of this operatic Bach and his music.

7:30 pm "Facing the Music"

Informal pre-concert talk, with Clifford Cranna

THE ADAMS VOCAL MASTER CLASS

Founded in 1984 to honor beloved Festival patron Virginia Best Adams, this program selects four talented young professional singers through international auditions and awards them a summer Fellowship to coach with Bach Festival soloists. The coaching sessions are open to the public, and offer a glimpse behind the scenes as the singers refine their interpretation and vocal artistry.

Noon until 2:00pm • Carmel Presbyterian Church, SE corner Junipero and Ocean Ave. Mondays, July 20, 27, and August 3 • Tuesdays, July 28, and August 4 only Thursdays, July 23, 30, and August 6

THE DISCOVERY SERIES

SEMINARS, INFORMAL TALKS, OPEN REHEARSALS, FAMILY CONCERTS AND OTHER FREE EVENTS

OPEN REHEARSALS

Festival Orchestra, Chorale, and Chorus / Bruno Weil, conductor

Sunset Theater (Rehearsals for Tuesday evening Haydn/Handel program)

Thursday, July 9, 10:00 am • Sunday, July 12, 7:00pm • Friday, July 17, 10:00 am

Monday, July 20, 10:00 am • Tuesday, July 21, 10:00 am

Festival Orchestra and Chorale / Bruce Lamott, conductor

Carmel Mission Basilica (Dress Rehearsal for Wednesday evening Mission Concert) Wednesday, July 22, 10:00 am

COMMUNITY OUTREACH CONCERTS

Festival Orchestra and Chorale / Carl Christensen, conductor

Bach's Tops: A Family Concert of Baroque Favorites

Salinas: July 30, 7:30 pm, Western Stage, Hartnell College

Seaside: August 6, 7:30 pm, Oldemeyer Center

Bach to the Future: A Concert for Young Listeners

Salinas: July 30, 9:00 am, Alisal Community School

Carmel: July 30, 12:30 pm, Sunset Theater

Marina: August 6, 9:00 am, Olson Elementary School

TOWER MUSIC

Open Air Serenades by the Festival Brass Ensemble / Suzanne Mudge, director

Sunset Theater Courtyard, Upper Terrace

Saturdays, Tuesdays, and Fridays, 7:30pm • Sundays, 2:00pm

Carmel Mission Basilica

Wednesdays, 7:30pm

1998 CARMEL BACH FESTIVAL ON THE AIR

A complete cycle of Carmel Bach Festival concerts and recitals is taped for delayed broadcast on KUSP (88.9 FM) from July 26 through August 24. A broadcast schedule with dates and times is available in the Festival office.

THURSDAY, JULY 30, 7:30 PM, HARTNELL COLLEGE MAIN STAGE, SALINAS
THURSDAY, AUGUST 6, 7:30 PM, OLDEMEYER CENTER, SEASIDE

To the New World and Bach

I. Ein feste Burg ist unser Gott (A mighty fortress is our God) Brass Quartet

Martin Luther (1529) Harmonized by Johann Sebastian Bach 1685 - 1750

II. Sonata No. 18
From Vierundzwanzig neue Quatricinia (Leipzig, 1696)
Brass Quartet

Gottfried Reiche 1667 - 1734

III. from Cantata 147, "Jesu, Joy of Man's Desiring" Vocal Ensemble J. S. Bach

IV. Suite No. 2 in B Minor, BWV 1067

J. S. Bach

Polonaise Minuet Badinerie

Kim Reighley, flute

Ignacio de Jerúsalem 1710 - 1769

Vocal Ensemble

V. Responsorio No. 2 del Señor San José

Manuel de Sumaya 1678 - 1755

VI. Sol-fa de Pedro Vocal Ensemble, a cappella

de Jerúsalem

VII. Dixit Dominus (Psalm 110)

Dixit Dominus Domino meo (The Lord says to my Lord)

Virgam virtutis tuae (The mighty sceptor)

Judicabit in nationibus (He will execute judgment over the nations)
De torrente in via bibet (He will drink from the brook by the way)
Floria Patri, et Filio (Glory be to the Father and the Son)

Amen

Marie Hodgson, soprano; Nadia Smelser, alto; Paul Grindlay, bass

VIII. from Cantata BWV 208, (Sheep may safely graze) Marie Hodgson, soprano J. S. Bach

IX. Suite No. 3 in D Major, BWV 1068

J. S. Bach

X. Canzon à 12 for three choirs

Giovanni Gabrieli 1557 - 1612

XI. Suite No. 1 in C Major, BWV 1066

J. S. Bach

Passepied Forlane Bourrée

Members of the Festival Chorale and Orchestra, Carl Christensen, Conductor

Bach to the Future programs for schools are selected from the program above Artists and program subject to change without notice.

Puggested Reading

here are many books currently in print which illumine and expand on the historical, intellectual, and artistic themes central to us at the Carmel Bach Festival. Here are some reading suggestions provided by members of the Festival ensemble. Among the following titles are some indispensible studies in music history; others examine the culture and society of the 18th century; and a few are simply about living, listening, and being human. We hope that these favorites of ours may enhance your enjoyment of the Bach Festival's music, and that they might also help enrich your experience of the musical arts in general.

I. The Modern Art of Early Music

Text and Act: Essays on Music and Performance

Richard Taruskin (1995, Oxford University Press (pbk) ISBN: 0195094581)

These essays from a UC Berkeley music professor, compiled from record reviews, periodicals, panel discussions, and other sources, have provoked lively discussion about the early music revival and the quest for 'authenticity.' Festival goers will especially enjoy his comments on Bach, including "Facing Up, Finally, to Bach's Dark Vision." (Bruce Lamott, Choral Director)

Authenticity in Early Music

Nicholas Kenyon (Editor) (1988, Oxford University Press (pbk) ISBN: 0198161530)

Seven fascinating and thoughtful essays on the problems of the search for so-called "authenticity" in musical performances, and why and how such decisions about performing might be reached. A thought-provoking book. (David Gordon, Education Director)

II. The Bach-Lover's Basic Library

The New Bach Reader: a Life of J. S. Bach in Documents and Letters

Hans T. David, Arthur Mendel, Christoph Wolff (1998, W. W. Norton (hdbk) ISBN: 0393045587)

A fascinating and invaluable anthology of Bach's letters, documents, and other primary source material.

(Note: the original "Bach Reader" (Mendel/David, ed.) is still available in budget paperback. (1996, Norton, ISBN: 0393002594)

The Cambridge Companion to Bach

John Butt (Editor) (1997, Cambridge University Press (pbk) ISBN: 0521587808)

A new and important collection of articles, edited by our eminent Carmel Bach Festival harpsichordist and lecturer.

The Bach Family

(New Grove Series) (1983, W. W. Norton (hdbk) ISBN: 0393016846)

From the monumental New Grove Dictionary of Music and Musicians, a collection of all the Grove articles on the members of the Bach Family. Definitive essays – scholarly, thorough, and concise – in a bargain-priced little volume. (David Gordon)

The World of the Bach Cantatas

Christoph Wolff (Editor) (1997, W.W. Norton (hdbk) ISBN: 0393041069)

A collection of 14 essays focussing on the wider and deeper contexts of Bach's cantatas. Written by Bach scholars but not aimed at a strictly scholarly audience. The best book for general readers to date. (John Dornenburg, Guest Conductor)

III. Music and Musicians in History

John Christian Bach: Mozart's Friend and Mentor

Heinz Gartner (1995, Amadeus Press (hdbk) ISBN: 0931340799)

Examines the relationship between Mozart and Johann Christian Bach (J.S. Bach's son): a fascinating connection in light of the premiere of J.C. Bach's opera "Endimione" at the 1998 Carmel Bach Festival. (David Gordon)

SUGGESTED READING

Frederick the Great

Nancy Mitford (1995, Penguin USA (pbk) ISBN: 0140036539)

Excellent general info book on Frederick, the court and followers. Great pics and graphics." (Jesse Read, Principal Bassoon)

Vivaldi: Voice of the Baroque

H.C. Robbins Landon (1996, University of Chicago ISBN: 0226468429)

A fun read full of theatrical notices, correspondence, and history. Orphans, opera, love, and more! (David Myford, Associate Concertmaster)

The Late Baroque Era

George J. Buelow (Editor) (1993, Prentice Hall "Music and Society" Series (pbk) ISBN: 0135299837)

Fascinating essays on the relationship of the musician to the political, economic and cultural environments of the great cities in 18th century Europe, including Leipzig." (Thomas Annand, Harpsichordist)

Letters of Wolfgang Amadeus Mozart

Hans Mersman, M. M. Bozman (Editors) (1972, Dover Press (pbk) ISBN: 0486228592)

(P.S. Do not forget about my black suit; I must have it or I shall be laughed at, which is never very pleasant.) [Mozart to his father, 1780] (recommended by Elizabeth Wallfisch, Concertmaster)

IV. Music, Psyche, and Spirit

Music, the Brain, and Ecstasy: How Music Captures our Imaginations

Robert Jourdain (1997, William Morrow (hdbk/pbk) ISBN: 0688142362)

A fascinating effort to explain the inexplicable. Jourdain offers the layman insight into the scientific, psychological, philosophical, and even physiological responses to music." (Bruce Lamott)

The Mozart Effect

Don Campbell (1997, Avon Books (hdbk) ISBN: 0380974185)

In this wonderful new book, an authority on the use of music and sound for emotional and physical health outlines the latest research into the power of music to heal the body, strengthen the mind and unlock the creative spirit." (David Gordon)

The Music of the Spheres

Jamie James (1995, Springer Verlag (pbk) ISBN: 0387944745)

Is music just a collection of pleasant sounds, or does it have a deeper and more spiritual significance? An engaging historical exploration of the connection between science, music, and the universe (Randall Wong, Soprano Soloist)

Music and the Mind

Anthony Storr (1993, Ballantine Books, (pbk) ISBN: 0345383184)

Why do we listen to music at all? What is it about music which draws us back again and again to the same, well-known works? Storr examines our innate love of musical form and structure. Beautifully and compellingly written.(David Gordon)

V. Musings and Philosophy

The Listening Book - discovering your own music

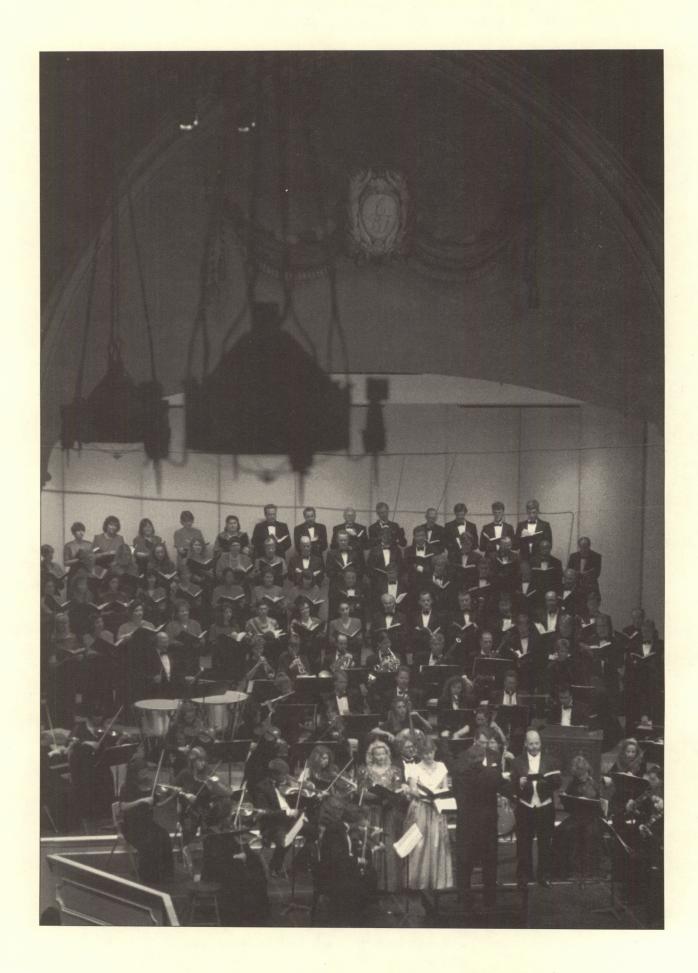
W. A. Mathieu (1991, Shambala Publications (pbk) ISBN: 0877736103)

A wise little book of essays about rediscovering your powers of listening to the 'music' of everyday life. (David Gordon)

The Dyer's Hand and Other Essays

W. H. Auden (1989, Vintage Books (pbk) ISBN: 0679724842)

Auden's discussion of musical and literary matters is second to none. Witty, stylish writing, gems of wisdom. An engrossing and humbling book. (Michael Becker, Festival Stage Manager)



rtistic Excellence. This has been the standard of the Carmel Bach Festival since its beginning in 1935. The vision of our remarkable founders Dene Denny and Hazel Watrous still guides us today, as does their realization that the only way to assure the quality of the Festival is strong and reliable private support. They dug deep into their own pockets, and convinced their friends and festival patrons to do the same. We ask you to join in this proud and necessary tradition.

The Carmel Bach Festival generates almost 70% of its annual budget through ticket sales, other revenue, and endowment earnings. This is a very high percentage compared to most other performing arts organizations, however we still require the annual support of individuals, businesses, and foundations to be able to continue this pursuit of artistic excellence. This generosity keeps the Festival alive, ensures that ticket prices will remain affordable to a wide audience, sustains our music education programs, and enables us to qualify for foundation grants.

Your support is crucial. In addition to buying your tickets and enjoying the music and social activities, we ask you to consider investing in the future of the Festival according to your individual ability. Each gift of support we receive is important, whether it be a ten dollar donation to our annual appeal or a six-figure contribution to the endowment. The Festival receives over 800 gifts each year, a tremendous show of support for the quality that we strive to achieve. All gifts, including stock, are tax-deductible, and donors of \$125 or more receive priority for Festival tickets. With this solid foundation we feel confident in making plans for the future that will assure continuation and growth.

Thank you for enjoying this wonderful event with us. Please contact me if you would like to add your support or receive more information on the gift and investment opportunities listed below: Barry Bonifas, Managing Director, 831-624-1521; Box 575, Carmel-by-the-Sea, CA 93921.

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99

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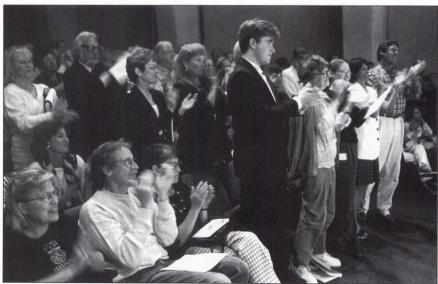
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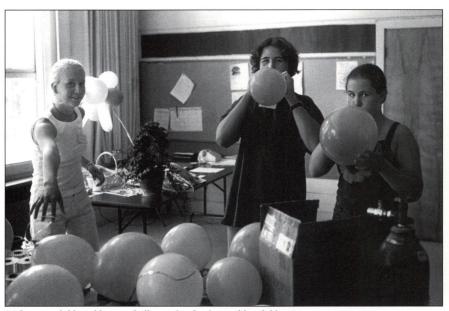
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Rosa Lamoreaux, soprano, at the Bach Carmel Plaza party.

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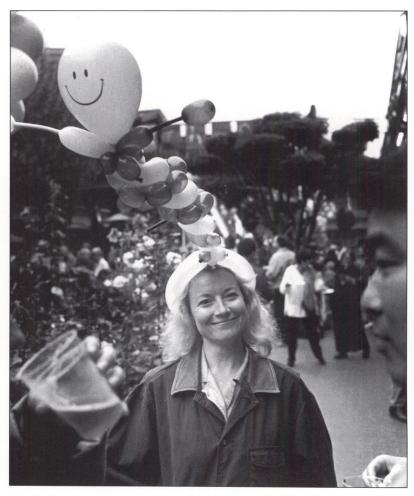
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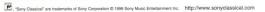
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PROGRAM SCHEDULE





WEEKDAYS

	LEILDAIS		
1	Morning Show with Laura	Carlo	6am to noon
1	News (Traffic & Weather)	with Ron Soergel	6:30am & 7:30am
1	Local Art Talk with Lisa L	edin (Wednęsday)	8:30am & 5:30pm
1	Financial News with Tom	McCullough	8:00am and 5:00pm
1	Mozart Block		9am to 9:25am
1	Afternoon Show with Ray	Brown	12pm to 6pm
1	Afternoon News with Lisa	Ledin	4:30pm
7	Weekend Spotlight with Li	sa Ledin (Thursday &	& Friday)8:45am & 5:45pm
1	Evening Show with Mark (Calder	6pm to midnight
1	Dinner Classics		6pm to 8pm
1	All Time Classics (Monday	thru Sunday)	9pm to 9:40pm
1			Midnight to 6am
1	Animal Instincts		Monday through Friday, 4 times daily
7	Pulse of the Planets		.Monday through Friday, 4 times daily
7	Earth & Sky	l	Monday through Sunday, 4 times daily
7	Inserts of Local Arts Updat	tes Throughout the D	ay & Evening
S	ATURDAYS		
1	Morning Show with Laura	Carlo	6am to noon
1	Kids Classical Hour with R	ay Brown	9am to 10am
7	Afternoon Show with Ray	Brown	Noon to 6pm
1	What's New Feature		6pm to 8pm
7	All Time Classics		9pm to 9:40pm
7	Evening Show with Kelly I	Fairwell	6pm to midnight
1	Pops Concert		8pm to 9pm
1	Late Night with Dave Mac	Neil	Midnight to 6am
SI	UNDAYS		
7	Morning Show with Laura	Carlo	6am to noon
7	Sunday Brunch		8am to 2pm
7	Afternoon Show with Ray	Brown	Noon to 6pm
1	Evening Show with Larry I	King	6pm to midnight
			9pm to 9:40pm
1	Late Night with Dave McN	eil	Midnight to 6am
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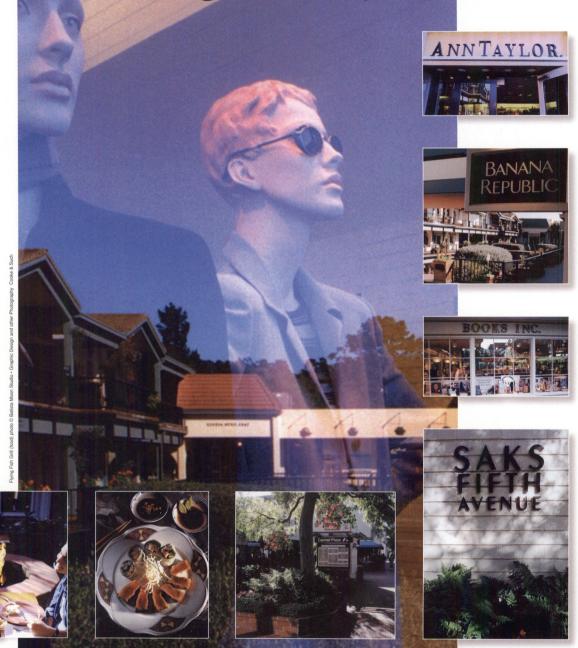
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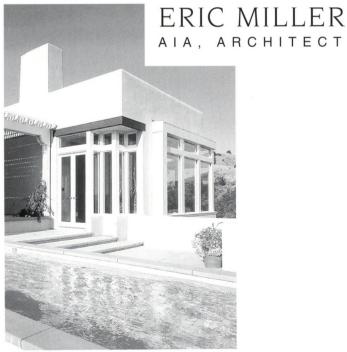




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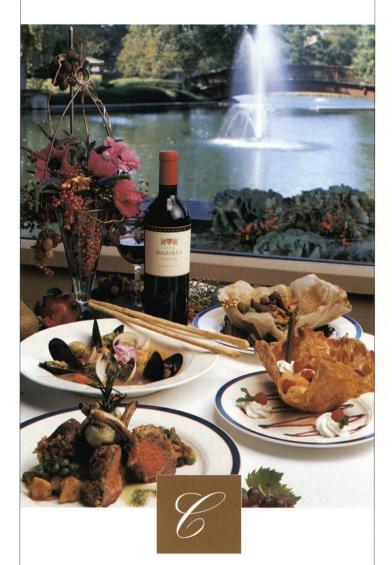
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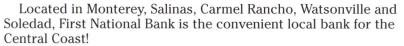
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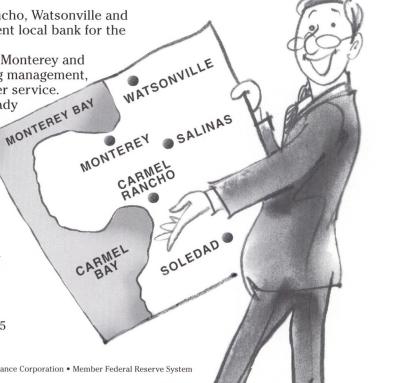


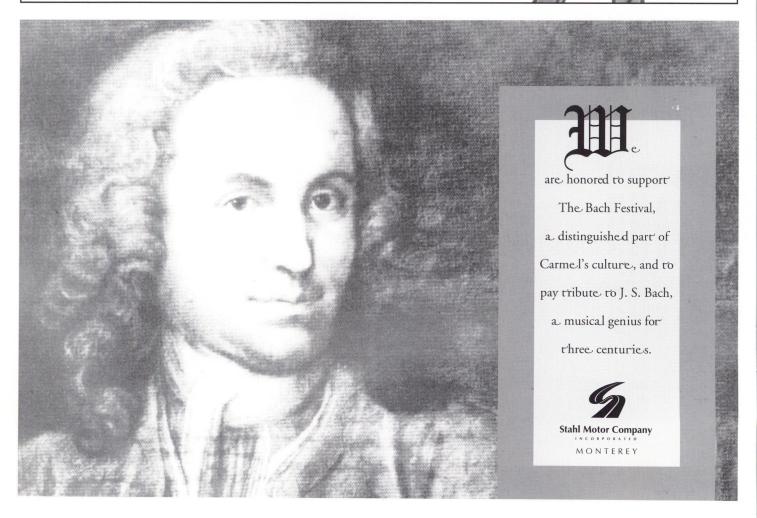
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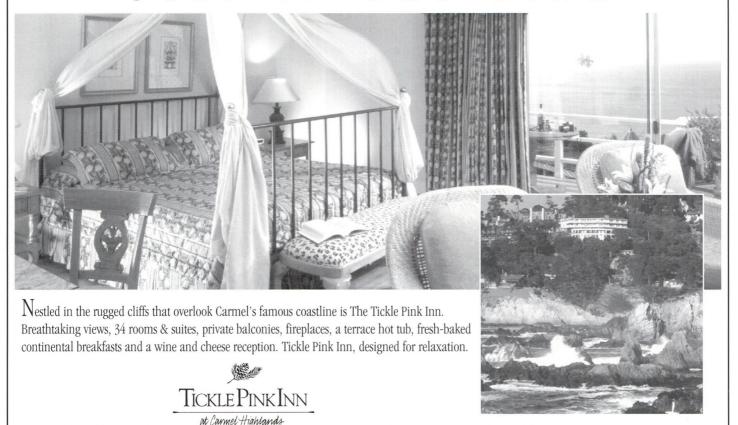
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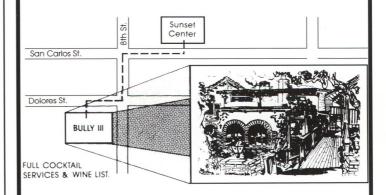
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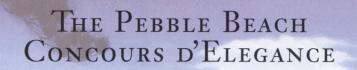
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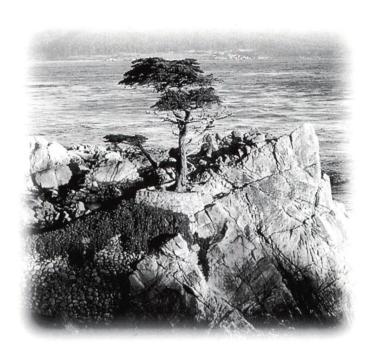
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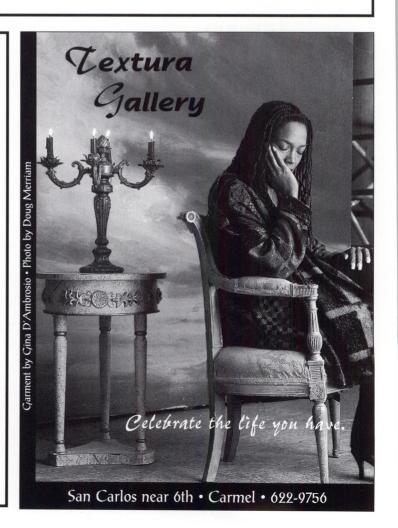


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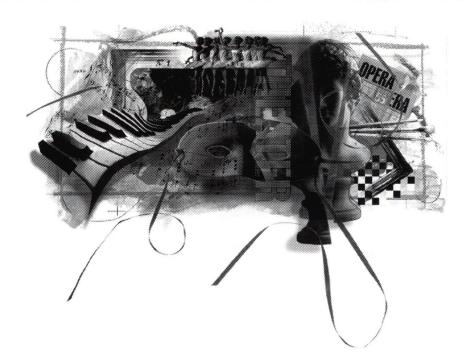
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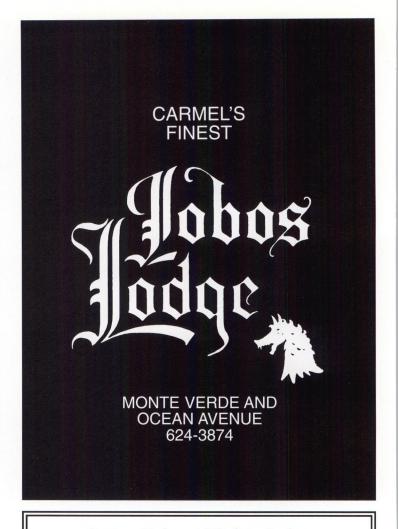
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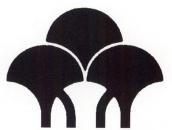
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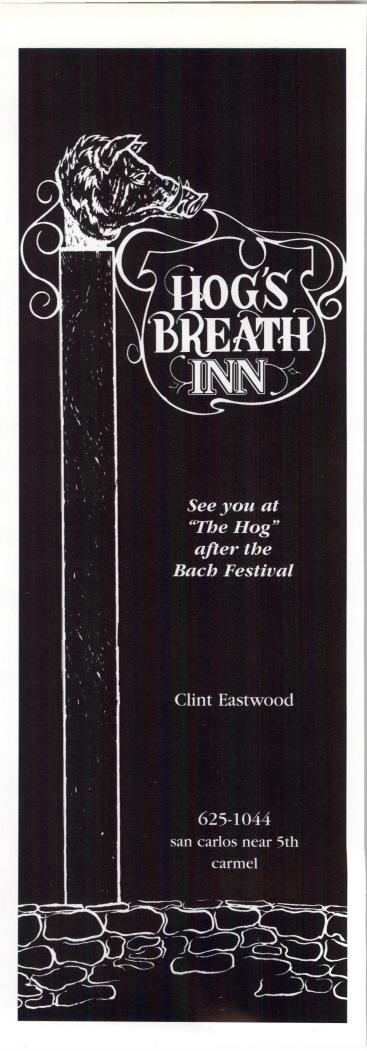
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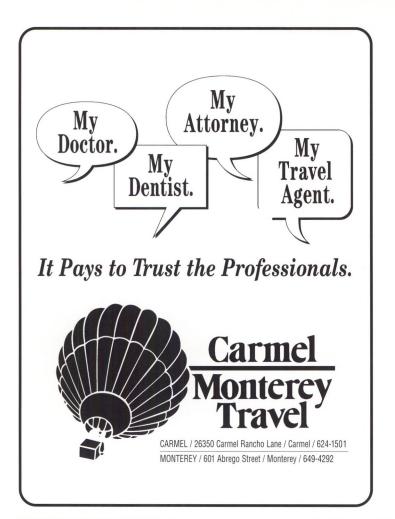
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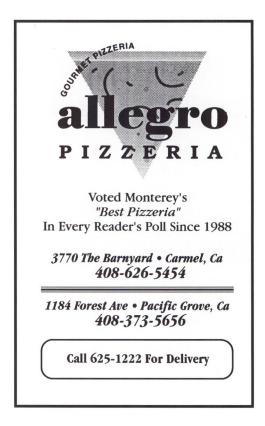
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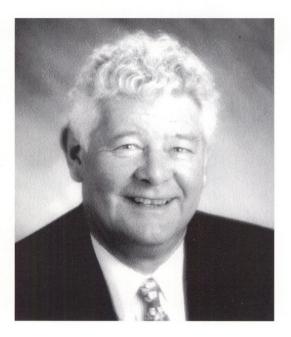
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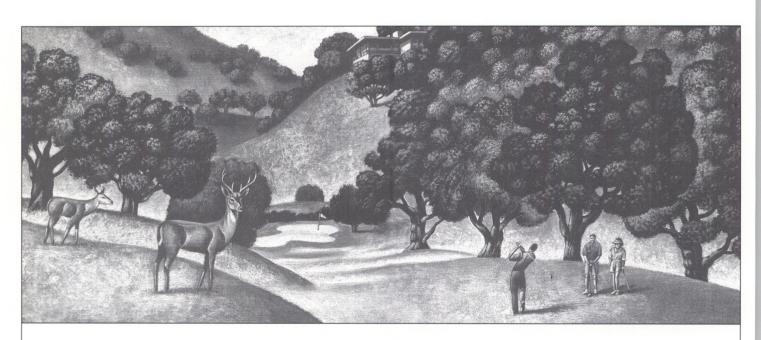
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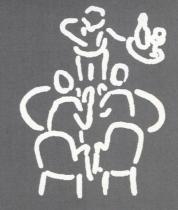
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